TWENTY-EIGHT

# THE NEW YORK DRAMATIC MIRROR

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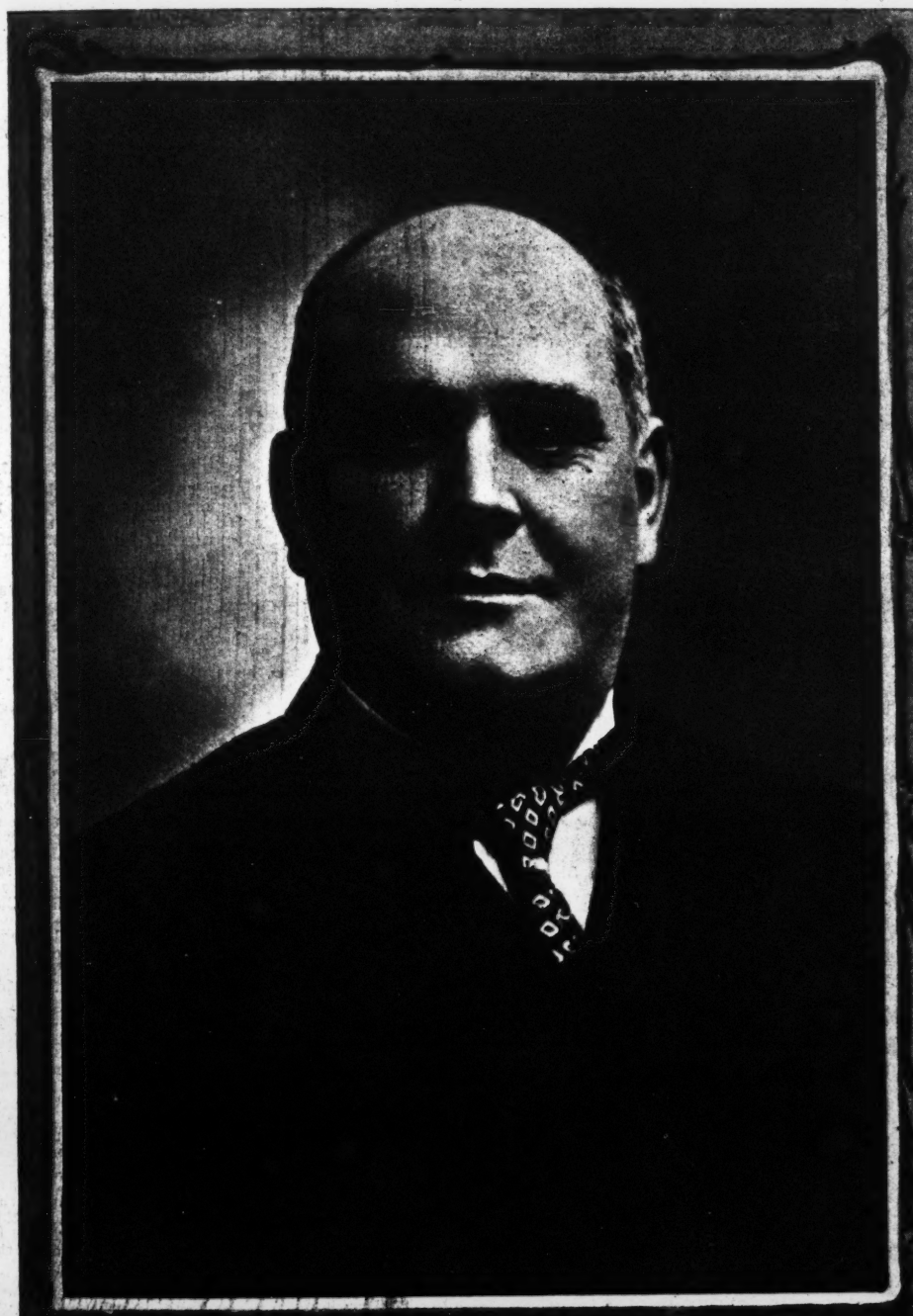

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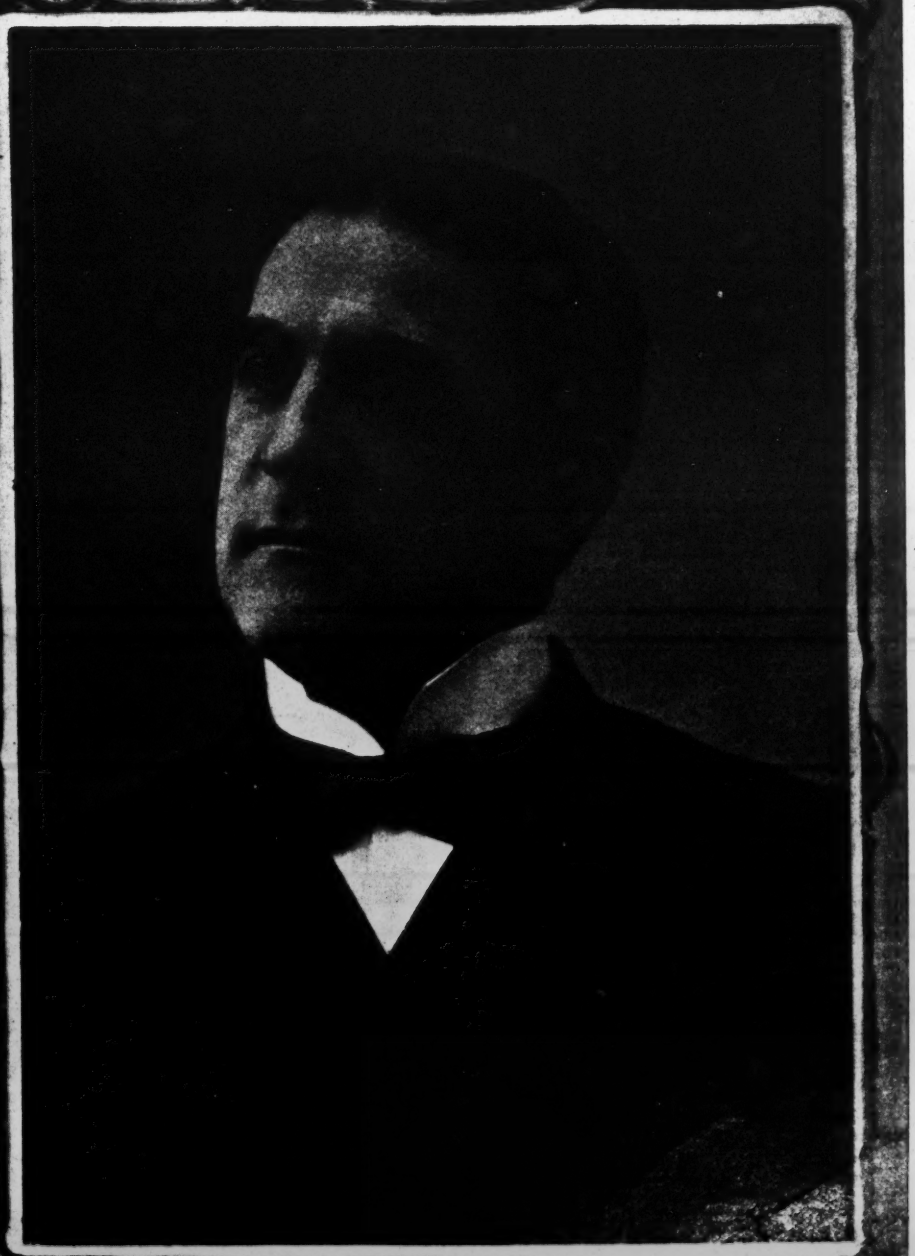

SAM J. RYAN

# THE FOREIGN STAGE

## ROME.

### Traversi's New Play—Scarpetta's Parody of D'Annunzio—Coquelin in Rome—Notes.

*(Special Correspondence of The Mirror.)*

ROME, Dec. 20.

Traversi's new piece, The Wedding Trip, has proved a great success, and is considered by some to be the best thing he has ever written. Its success began at once in the first act. It became a perfect triumph in the last act, when the author had to appear no less than ten times. He had already appeared five times after each of the preceding acts. Traversi shows us an unknown side of his talent in this new piece. Usually he is witty, ironical and biting. Here he is sombre and almost tragic. Not a smile, not a word of brightness, relieves the darkness of the drama.

In the first act we see a young married couple returned from their wedding after three short days of absence. They look sad and troubled, but keep the secret of their trouble. The following day the young wife is found dead and the husband has fled. The whole piece now rests on the discovery of the murderer. Suspicion falls on the husband. The more he persists in declaring his innocence the greater grow the suspicions against him. New details spring up, all tending to make him appear guilty. At last the mother of the girl discloses the truth. Her daughter had fallen victim to another man in her early youth, and, after confessing her shame to her husband, she committed suicide. This seems very simple and commonplace on paper, but it is not so on the stage. Here we see the husband "paying off" an old mistress for her to keep the secret of their past, and yet he cannot forgive the one involuntary fault of his wife, although she begs for pity and forgiveness on her knees. Seeing that he remains hard and inflexible, she cries: "Kill me, then!" and at this moment an idiot brother of the wife runs in, and hearing his sister cry "Kill me!" rushes off crying, "He is killing her!" He is killing her!"

The husband then leaves the young wife, saying that he will leave the country and her forever, and it is then that she kills herself with a revolver. This finishes the first act.

In the second act the father, who does not know his daughter's secret, accuses the husband of the young wife's death, especially as the idiot boy as soon as he sees the husband, repeats: "He kill her! He kill her!" In vain, the husband tries to vindicate himself, and says that there is a secret which he will never reveal.

In the third act, as I have already stated, the secret is finally disclosed, and the girl's moral innocence explained. Willingly would the husband now forgive the poor young wife, but it is too late. She is dead.

The plot is not very pleasing, as you see, but the language and scenes are so powerful that you are carried away by them and forget the cruelty of the plot.

Giacosa's new play, The Strongest, is not the success that was expected at the reading. The plot runs on the love of money—a girl marries solely to have the luxury that money produces—and an unscrupulous banker sacrifices everything to the business of acquiring money, and money only, by every means in his power. "Business is business," he says, "and there is no place for a heart in business." This is a character somewhat like Lechat in Mirbeau's comedy, though not quite such a monster. The banker's son is a young painter with a conscience, and he refuses to live with his father, whom he accuses of having amassed riches in an impure way, and the old man bows his head before his son and confesses the truth of his accusations. Silliro, the son, says that he will live by his art alone, but that does not suit his ambitious wife, who accepts the love and "protection" of her husband's cousin.

There is not much interest in the plot, and the characters are neither very bad nor very good. The banker's greed for money has caused many victims, but they do not appear on the stage. Their ruin is only alluded to. It takes place behind the scenes and you scarcely pity them. His son, the painter with a conscience, is insignificant, though he calls himself The Strongest. In what consists his strength, no one knows, unless it lies in his leaving his father's house with curses on the old man's head and seeking solitude for the rest of his life. The whole action of the play also is too slow. It reads better than when acted. The language, however, is very fine, as in all of Giacosa's works. The play was only coldly received, although the Princess Letizia, who was present the first night, frequently gave sign for the applause.

We have had several other novelties, but by minor authors, as: The Last Struggle, by a lady—and this is also a struggle for money, or rather a struggle between money and birth. Money wins the day in the end. He Who Commands is another play by a lady, and also another money play. Here money triumphs over everything—over intelligence, talent, honor and love. It is a most unpleasant piece from beginning to end, and I feel sorry that it is written by a woman.

In The New World, by Montecchi, we see a certain Traversa who returns to Rome from America, where he has made a moderate pittance. He had left a young daughter when he went away. This girl lives with a man to whom she is not married, but she says that he is her legitimate husband and her father believes her at first. When he discovers the truth he is furious, and, after a terrible scene, leaves her again and returns to the New World to end his days in loneliness.

Carlo Gozzi, by Simoni, is a splendid success. Carlo Gozzi was a dramatic author of the eighteenth century, and a rival of Goldoni. The action of the play, therefore, takes place in Venice during Carlo Gozzi's life. He lives in solitude, a solitude which he fills with dreams and fancies. He is sour, violent, contradictory and proud of temper, and yet he is capable of love, though always deceived and made to suffer in consequence. There is a very funny scene, in which the comic man tries to make him laugh, but can't, and another, in which he quarrels with an old servant and shouts out his hatred for all women, even for his mother, sisters and all who have deceived him and forgotten him. Here the part is magnificently strong and full of life. Altogether, the play is a gem of its kind, with its picture of Venetian life in the eighteenth century. It is graceful, elegant and witty throughout, from the first scene, in which Gozzi reproaches his secretary for not wearing his wig, to the last scene, when an actress tries to get the old man to make love to her, and succeeds.

In some places speeches were interrupted by applause. There is an old-fashioned echo about this play, which makes it seem as if really written in the lifetime of Gozzi. I think it might take on in America.

A new Francesca da Premieri, by Signor Cesareo, is shortly to be brought out in Naples by the Maggi-Della Guardia company.

I am glad to see that the parody which Scarpetta has made of The Daughter of Zorio, against d'Annunzio's wishes, has proven a formidable failure. Even to the day before the performance, d'Annunzio tried to prevent it, but Mr. Scarpetta was obstinate, and produced his shameful parody, against all the rules of literary etiquette.

But the public avenged d'Annunzio, and hissed and hooted the whole parody, from the first scene to the last. It was shouted at, laughed at and sneered at. Finally the curtain was "made to come down" by the indignant public before the disgraceful parody was over. Scarpetta got only what he deserved. The public punished him for his irreverence against a great literary work and for his obstinacy and discourtesy against the legitimate refusal of one of Italy's greatest authors. There is but one voice among the critics—condemnation of Mr. Scarpetta and his work. They call it a profanation of art, and the public is justly revolted both against the parody and its author.

Zorio's Daughter, by the bye, is shortly to be given in Paris.

We have had Coquelin, Polin, and Sylvain here. They were not successful on account of the pieces they played. S. P. Q. R.

## MEXICO.

### Concerning Juan Mateos—Acuna's Statue—New Italian Theatre—Interesting Notes.

*(Special Correspondence of The Mirror.)*

MEXICO, Dec. 27.

No living writer exemplifies better than Juan A. Mateos the statement that all notable writers of the country become connected in some way with politics and the Government. There is no more versatile man in Mexico than Mateos. He is one of our best orators, a noted journalist, a lyric and epic poet, a novelist of note, and has held many important posts under the Government. Of all the modern Mexican novelists he is the most popular. A Spanish critic said of him some years ago that his historical characters, scattered around throughout his novels give us a better idea of the times in which they live than the laborious histories written by profound historians. Mateos has rare talent for characterization. In his novels we know each character as we might know our best friend. Mateos writes with great facility, and his imagination ever follows his pen.

Mateos is but one more of the older living Mexican writers who began by imitating Zorilla. And indeed, to-day he is not, in some respects, unlike Zorilla. He has all the passion, the genius for work, the enthusiasm, the imagination and the descriptive powers of the earlier artist. As a dramatist Mateos set himself to create a national drama. His efforts were well received, but he encountered the same difficulty which we have seen other Mexican dramatists meet with. He could find no actors in his country to sympathize with his work or to put it upon the boards properly, because the stage in Mexico has ever been under Spanish influence. Notwithstanding all this he met with signal success in his new field, with the result that the best dramas of Mexican life we have up to date are those of Mateos.

But though the public seemed willing to welcome Mateos, the stage was not so anxious, with the result that the young author found it impossible to make a living at play writing, as many more before and since that day have found. So he was forced to seek some other employment. Finally he found work in the custom house at Vera Cruz.

Among his most noted novels are "El Cerro de Las Campanas" ("The Hill of the Bells"), "Sacerdote y Caudillo," "El Sol de Mayo," "Los Insurgentes," and "Las Batallas Femeninas" (his last).

Minister of Public Instruction Justo Sierra has suggested that the statue of the lamented poet Manuel Acuna be placed in the foyer of the new National Theatre. The matter is being seriously considered by Mr. Sierra and the admirers of the great poet.

Acuna was a young man from Saltillo, Coahuila, who came to Mexico City to study medicine. He was a poet by birth and left a few, but remarkable compositions. He committed suicide at about the age of twenty-two, after writing a poem d'adieu to his scornful sweetheart. This poem is one of the best compositions of Mexican poets. Another famous poem of Acuna is his poem, "Ante un Cadaver" ("Before a Corpse"), in which he proves to be not only a good poet, but a philosopher as well.

The statue was made by Jesus Contreras, the well-known sculptor, who sold it for $12,000. It is made of Carrara marble and represents Glory carrying away the poet. It was exhibited at the Paris Exposition, where it was duly admired. At present it belongs to the State of Coahuila, which keeps it here in the National Academy of Arts. If the project to place the statue in the foyer of the new theatre fails, it will be taken to Coahuila and placed upon a pedestal in the Independence park at Saltillo.

At the foot of the hill upon which rests the grand castle of Chepultepec stands a marble monument dedicated to the cadets who fell during the American invasion some years ago. Yearly exercises are here held at which President Diaz presides. This event has recently taken place. The battle of Chepultepec could be more aptly termed a skirmish, because the enemy numbered several thousands, while the Mexicans were but a handful of boys, cadets of the military school of Chepultepec. The Americans marched to capture the castle, but encountered so desperate a resistance on the part of the boys that for a time they believed that they had to deal with a numerous army of veterans and used all their energy to capture the fortress. Upon arriving at the summit of the hill and finding that they had fought with boys, most of whom already lay dead on the floor, one of the commanders of the American army, it is stated, was so impressed that he shed tears.

The finest spectacle that I have ever seen given in Mexico, during my residence here of some years, was in Japan, given by the Barrilli company some little time ago. It was first-class in every particular. The company came from Italy and played a brief engagement at the Arbeu. I do not believe they made any money. Their first production was a ballet, Brahma. It was surpassed by in Japan.

The piece takes place in the neighborhood of the Golden Heart tea house, and on the rising of the curtain great amusement is afforded by the arrival of two swell tourists in a jinrikisha. They spend their money freely after the fashion of tourists, and are entertained by the dancing girls. Specialties are introduced, etc.

An interesting project that is being discussed in theatrical circles is the establishment of a permanent Italian theatre in Mexico City. Managers declare that there is urgent need of a new, up-to-date playhouse. The Arbeu is now being occupied month after month. The Principal has its specialty, which shows no sign of letting up in the near future. The Renacimiento, the latest theatre of the city, also has fairly steady patronage, and it is said to lack some of the stage conveniences requisite for certain classes of shows which might otherwise go its way. For the humbler grade of entertainment there are theatres in abundance, such as the Hidalgo, the largest house in the city, which draws big crowds every Sunday; the Maria Guerrero, which since its recent alterations has the largest stage in the city; the Apollo, and the Riva Palacio. It is the high style theatre that is not sufficiently plentiful. Impresarios are constantly hovering around the good houses, eager for a lease, the moment they are vacant.

Before Vittorio Zampieri, manager of the Mariani company, recently left the city he declared himself satisfied that the field for theatrical enterprise was growing enormously in Mexico, and it is said that he discussed with several local capitalists the question of bringing from Italy the main structural parts of a steel and brick theatre, and of running it steadily as an Italian enterprise.

Italian opera, Italian ballet and Italian drama now succeed each other with considerable regularity and promise to continue doing so in the future. A theatre that will serve equally well for opera, ballet or drama is considered the desideratum of the hour.

Mexico City is one of America's greatest show towns, and is gradually attracting the attention of the theatrical people of the United States. More than one theatrical manager is studying the situation here with a view of bringing actors here from the North during the Summer months, when most of the playhouses in the States are closed. Many have abandoned the idea on account of the distance and the difficulty that would be encountered in putting on anything that would "take" in a country where the prevailing language is anything but English. The managers who have not given up the idea are those connected with the vaudeville stage. These men know they would be able to put on a bill that would appeal to a Spanish-speaking audience as much as to an English-speaking one, and it is probable the first American company to play in Mexico City will be an aggregation of vaudeville people. If the performance is strictly first-class a large amount of money should be made.

John J. Nolan, manager of the Black Patti company, some time ago intended visiting us, I believe. He would have done well, I think.

Our Virginia Fabregas left for Spain some time ago. She said upon her departure that she and her husband, Francisco Cardona, would remain in Spain for two years or more. She is associated with the eminent artist, Emilio Thullier.

Novelli has been promised us for some time; ditto Madame Réjane. Neither of the artists has appeared. I do not expect to see them. The former is having trouble with his paper scenery, while the latter is in New York. Jaime Nuno, the author of the music of the National Hymn, gave a number of concerts during his recent visit to us, when he was the guest of the city. Tetrazzini recently triumphed among us in grand opera.

During our yearly bull fighting tournament the great Mazzantini gave his farewell fight in Mexico. The President attended. The sentiment against this barbarous sport is becoming more and more pronounced. Let us hope the end is very near. GUIDO MARBURG.

## HAVANA.

### American Entertainers Popular—A Circuit Proposed—Notes.

*(Special Correspondence of The Mirror.)*

HAVANA, CUBA, Jan. 3.

The success achieved by Wormwood's Dog and Monkey Show at the Nacional has more than surpassed the most sanguine expectations of Hashim and Levy, who brought down the attraction. The show opened to a packed house, all the numbers being well received. It is considered the best aggregation of talent that ever held the boards here. Black and McCone, clever song and dance artists, headed the bill, and in their knockabout turn, a new departure for Havana, scored a hit. Ben Myer, billed as the human elevator, in a neat act, did well. The Japanese troupe, in feats of jugglery, wire walking, etc., received merited applause. Ascott and Eddy, in silence and fun, created amusement, especially the male end of the duo. The Three Polos were successful, while Sanson and Delila, in their balancing act, went very well, being one of the features of the programme. Professor Wormwood, with his dogs and monkeys, took the house by storm, and has become the talk of the town. Never has such a collection of animals been seen here. So well did the show draw the first week that a second was contracted for, with continued good business. It was then decided to bring down a second company. May Evans, whistler and imitator of birds, animals, etc., sprang into instant favor. As a beginner she rendered "Uncle Sammy," followed by "Good Bye, Little Girl, Good Bye," and then came her imitations. In her last selection, "Karana," we all had a tendency to feel like real gallery gods, and wanted to join in the chorus, but dignity forbade. Herbert Crawley, a female impersonator, had them all guessing and triumphed. He was effective in all of his songs, singing as a final catchy "Alexander," after which he removed his wig and they saw. Chester Johnstone, in a "rough riding" bicycle act, scored a hit in a difficult turn. Clenno and Cassels, colored song and dance performers, in which they introduce a cake walk, were successful. The Three Orloffs, clever bar artists, do a very neat act, and close the bill. J. F. Apdale is the stage manager, and by his efforts all long waits are avoided, and things go off in a jiffy. The company will complete its engagement Sunday night, and a tour of the principal cities of the island will be made, opening up at Matanzas Monday evening.

Manager Hashim informs me that so pleased is he with the outlook down here that he will leave for New York within a few days to bring over an Italian opera company or some other strong attraction.

Over at the Payret good business still prevails. The new faces are the Garcinetti Family of acrobats, who have scored heavily, and Dr. Clark in his sensational Loop the Gap, who is a strong drawing card. The next attraction at this house is the Jimenez Infantile Comic Opera company, and later the Italian artist, Novelli, is expected.

The Barilli Ballet Company did not succeed in bringing large audiences around to the Albisu, but the Albisu stock company has returned from Santiago de Cuba, and is doing well. The new pima donnas are Señoritas Carlota Millanes, who possesses a very good voice, and Blanca Matras, who has also met with success. Amada Morales, the little Cuban tiple, has been warmly welcomed back.

Quite a few Americans more or less prominently connected with the stage have visited Havana during the past two months, among them being Mrs. A. Flexner, of Mrs. Wiggs of the Cabbage Patch and Miranda fame. She was accompanied by her husband, Prof. A. Flexner, of Kentucky. Harry von Tilzer, song writer; H. I. Ellis, contracting agent for John Robinson's Shows; Mrs. Luize von Dorf (Luise Winter), authoress of Hearts Aflame, who comes down every year to spend the Winter, and "Parson" Davies, of New Orleans. Mr. Davies is looking into the advisability of forming a circuit here and throughout the island in connection with his New Orleans chain. From all accounts, he seems to be somewhat impressed with the idea. Such an undertaking is quite feasible, and the time now seems to be propitious for this kind of a departure. Prosperity prevails throughout the island, sugar is soaring high in price and will most probably continue so throughout the next crop, which promises to be large. If the proper kind of attractions are brought over and correctly managed there is no patent reason why the scheme should not pan out well.

The American performers appearing here this season have been responsible for the introduction of many of the songs popular in the States. In this respect Havana is much ahead of Mexico City, where, according to your correspondent over there, Hiawatha can yet be heard. Though popular here for a while, it was "enterrado" some time ago. Songs now current in the States are heard here on the streets.

A number of readers of THE MIRROR have expressed to your correspondent their keen appreciation of your most excellent Christmas number, which has created quite a furore. The local press, especially the Havana *Post*, *La Lucha*, in both its English and Spanish editions, and *El Mundo*, were very complimentary. Conde Kostia, the dean of the dramatic corps and generally recognized throughout the island as their best writer, becomes very enthusiastic in an article that appeared in *La Lucha*. J. ELLIS NORRIS.

## SOUTH AFRICA.

### Grand Opera Well Produced—Musical Comedies Popular—Gossip.

*(Special Correspondence of The Mirror.)*

JOHANNESBURG, Dec. 1.

The Wheeler-Moody-Manners Grand Opera season was inaugurated Oct. 31 at His Majesty's Theatre. During the first two weeks of the engagement crowded houses were the rule, but latterly there has been a falling off in the nightly attendance, and from present indication I am afraid the enterprise of Messrs. Wheeler in importing this expensive combination will not pan out as well financially as was anticipated, which is a most regrettable circumstance, as it will not encourage this or any other South African management to again exploit grand opera in this country. The members of the Moody-Manners company constitute the largest and finest combination of operatic talent that has toured this portion of the globe, and although none of the principal vocalists have attained eminence as operatic stars of the finest magnitude at Covent Garden or the Metropolitan Opera House, New York, several of them are widely known to lovers of the highest form of musical productions in both England and America, where they have held prominent positions.

The critics of Durban, Pieter-Maritzburg and Johannesburg, the only towns in which the organization has appeared, have commented very favorably on the artistic merits and vocal abilities of the principal soloists, the admirable work of the instrumentalists and the magnificent manner in which the Wheelers have staged each production. The management have surpassed all previous efforts in this direction and are certainly deserving of the gratitude of all South African music lovers and theatre goers for their enterprise.

As in other parts of the English speaking world, musical comedy is the most popular form of entertainment here, and in consequence Sass and Nelson are coining money at the Standard Theatre. The season opened Nov. 1 with The Earl and the Girl, and after a run of three weeks it was withdrawn Monday last in the height of its popularity to make way for A Chinese Honeymoon.

The headliners at the Empire are the famous Kaufmann troupe of six lady cyclists, who go through the most difficult and intricate feats awheel. The daring trick riding of one of the charming girls is remarkable and earns well merited applause.

Howard and Harris, American comedy duo, have made a tremendous hit. Kathryn Harris goes through acrobatic contortions of an astounding nature, and Billy Howard, in the garb of a tramp, succeeds in convulsing the audience with his eccentricities. Their dancing and tumbling is a revelation.

Carroll McComas, a pretty Los Angeles girl, presents one of the daintiest and most refined turns that has ever graced the vaudeville stage. The best evidence of the public's appreciation of her exquisite whistling solos is the fact that the most intense silence prevails while she occupies the stage. Miss McComas' most pleasing effort is her rendering of the Cavalleria Rusticana overture. George Ripon, a clever English comedian, and Nellie Grey complete the newcomers.

The holdovers from the last company, who are now in their fifth week, are all presenting new acts and their popularity is undiminished. They are all performers who would be featured anywhere and are a credit to your republic. The Kings are clever young people. Charlie King will be remembered as the principal soloist of the Manhattan Comedy Four. His talented wife is one of the famous Benson family and is a younger sister of the late Margaret Fish (Baby Benson). Seeley and West in their comedy instrumental act are great. William Gould is doing a double act in conjunction with his wife, this being her debut on the professional stage. Helen Charles pleases with well chosen ballads, and the bioscope closes the bill.

The Gotham Comedy Four, Stuart and Fitzgibbon, Lillian Doreen and two other acts will open at Mr. Hyman's establishment Dec. 4, replacing the artists mentioned in the previous paragraph, who move on to the Capetown Tivoli.

Salling for Europe on Dec. 7 are the Marlo Dunham Trio, Lizzie B. Raymond and Lola Yberri.

Leon Mooser with the Ching Ling Foo troupe left for Durban, Nov. 21, where they embark for England, opening at the Empire, London, Jan. 2.

Billy Gould informs me that he will make his London vaudeville debut at the Palace, Shaftesbury Avenue, Feb. 4 next.

Pierre Cohen, the popular manager for Sass and Nelson, who is well known in America, was recently married to Queenie Pearson, a member of the Sass-Nelson Comedy company, which toured this country a few months ago. The ceremony took place at Kimberley.

Dec. 17.

South African playgoers cannot complain that their caterers of amusements are behind the times, or that they do not put forth every effort to please their patrons. It is very infrequent, indeed, that an inferior performance is presented in this city, and the Wheelers, Hymans, and Sass and Nelson, the three firms who virtually control the theatrical business of this country, are deserving of the very highest commendation for their enterprise.

Probably B. and F. Wheeler have eclipsed all previous efforts in the history of the South African stage by importing the powerful operatic combination now occupying their handsome playhouse, His Majesty's. To bring a company of seventy people 6,000 miles, together with the immense amount of scenery, wardrobe and properties necessary for the presentation of grand opera on an elaborate scale, is a venture from which most managers would shrink. The only towns in South Africa where it is possible for so large and expensive a company to play with profit are Capetown, Kimberley, Johannesburg, and Durban, and the promoters of this tour will consider themselves fortunate if the seasons at Pretoria, Bloemfontein, and Port Elizabeth barely pay expenses. These are the only towns that the company will visit, and when it is considered that these centres of population, with the exception of Johannesburg and Pretoria, are several hundred miles apart, an idea of the magnitude of the undertaking can be imagined.

The Johannesburg engagement of the Wheeler-Moody-Manners company was originally for seven weeks and should have closed to-night, but so great has been the success that in response to numerous requests, the directors have decided to continue the season one week longer.

In reviewing the long list of operas presented, the works that proved the most popular were Faust, Lohengrin, Tannhauser, Il Trovatore, Carmen, and Pagliacci. Not only did the principals show to better advantage in these than in the lighter compositions, such as Daughter of the Regiment and The Bohemian Girl, but the work of the chorus and orchestra was all that could be desired, and was one of the features of each production.

The soloists have all rendered their parts in a highly creditable manner, and several of them are qualified to sing in the finest companies. Marie Titiens is the possessor of a beautiful soprano voice. Her most notable triumphs were as Violetta in La Traviata, Santuzza in Cavalleria Rusticana, and as Lucia in Lucia di Lammermoor. Florence Ballara has a powerful contralto of excellent range and is a brilliant actress. The critics have been most enthusiastic over her admirable work as Azucena in Il Trovatore, and as Ortrud in Lohengrin she particularly distinguished herself. Probably no member of the company has given more pleasure than Lillian Coomber. Her voice is pure and sweet, and her spirited portrayal of the role of Marie in The Daughter of the Regiment, of the title-role in Maritana and Margarita in Faust were thoroughly artistic. Olive Westwood displayed a mezzo-soprano of rich tone and rendered her solos in an acceptable manner.

The company was particularly strong in male soloists, and their vocalization and acting was pleasing to the highest degree. Umberto Salvi, Albert Bower, and Saxton Granville essayed the leading tenor roles, Max Eugene and Alan Turner were the baritones, and Marshall Vincent and George Neilson the bassos. The musical directors were Signors Romauldo Saplo and Galeffic, musicians of wide repute.

The Sass-Nelson Musical Comedy company are doing the banner business of the town at the Standard Theatre. After a successful two weeks' run of A Chinese Honeymoon, in which May Audrey as Fi Fi made the hit of her professional career, The French Maid was produced and will be withdrawn after the twelfth performance, to-night. It is just two years since this tuneful work was last seen in Johannesburg, and it has lost none of its popularity. In the character of Charles Brown, a waiter, William Cromwell, the star of the company, is seen at his best. This great hilarity promoter has earned the title of the South African Dan Leno, and certainly no comedian that has appeared here in musical comedy in recent years is more entitled to the distinction. Every speech and every move he made was the signal for a hearty laugh; every song was encored three and four times, and his every exit was punctuated with applause. He was ably seconded by Ernest Freshwater in the role of his long-lost twin brother. As Suzette, May Audrey duplicated the success she made in the two previous productions, showing her versatility in a

*(Continued on page 8.)*

# IN OTHER CITIES.

## SAN FRANCISCO.

A very stirring and meritorious performance was that given at the Columbia 9-15, Salammbo, with Kathryn Kidder and Frederick Warde as co-stars. The production is one of the most beautiful spectacles seen here in many days. The scenic effects are rich and effective, the costumes being decidedly attractive. Miss Kidder has not been seen here for some seasons and was warmly welcomed upon her first appearance. Her work is even and she has always proper poise. Mr. Warde does some admirable acting and received a warm reception, making a speech after the great tent scene. Next week Edna Wallace Hopper in Country Mouse and a curtain-raiser, Captain January.

At the Grand Opera House 8-15 Blanche Bates was seen in her third week in The Darling of the Gods, her engagement being a great success. On Tuesday, 10, matinee, Miss Bates gave a single performance of Hedda Gabler to an appreciative audience. On Thursday she appeared in a matinee performance of The Taming of the Shrew, a version of William Winter, which was followed by Madame Butterfly. Miss Bates created a decidedly favorable impression in these plays. Silver Slipper will begin a two weeks' engagement Sunday, 15.

On Wednesday, 11, the Tivoli Opera House had its opening of the grand opera season, and the performance of Rigoletto, with Tartrazzi as Gilda, was a sensation. It is some time since we have had such a surprise. The house was packed to the doors, and no more enthusiastic audience ever applauded performers. The soprano has a beautiful, clear, liquid voice and seems perfect in technique. The male singers were all acceptable. Tosca 12, with Belinde and La Puma the baritone as the features. Freda 13. Barber of Seville 14. Cavalleria Rusticana and I Pagliacci 15.

At the Alcazar 8-15 Lost River, the moch heralded drama, was presented with much success. The play borders on melodrama. The characters are original. John Craig had a charming part as the hero, his own personality being frequently brought into play. He is always convincing, but especially so in such a straightforward character role. Miss Lawrence had the sympathetic role of a young and vivacious girl and just lent the proper touch to make her work artistic. Messrs. Maher, Conness, and Hillard had the other principal male roles, and were well cast. Miss Nordson was again delightfully cast and was as dashing as ever. Ruth Allen, Alice Barrett, and Christie McLean were allotted the feminine roles. Miss McLean as Grandma Gates gave an artistic performance. Next week The Girl and the Judge.

A surprise was given the Central patrons on Monday night, 8, when a real burnt cork show was put on. Everybody was blacked up, even the ushers. The entire stock co. took part in the show, George Webster being the interlocutor. Hershall Mayall, besides singing a solo, gave a song and dance sketch with Miss Elsmere. Shumer, Corrigan, Howell, and Ben Dillon, late of Fischer's, gave some clever stunts which proved more than interesting. Everybody was repeatedly encored. Julia Blanc was also seen in a sketch, The Rehearsal, which she used in vaudeville last season. Miss Blanc's work was decidedly meritorious and she received a curtain call. The house has been packed every night 8-15 and the patrons are looking forward to another novelty. Next week A Working Girl's Wrongs.

At the California 8-15 is Black Patti and her Troubadours in Looney Dreamland. Black Patti appears only in the vaudeville olio and renders three charming selections. Her voice is as full and rich as ever. Next week Joseph Murphy in Kerry Gow.

At the Majestic 8-15 the Bible story of Esther, Mizpah, by Ella Wheeler Wilcox, was presented for the first time in this city. Nothing more beautiful has been given here recently, and its success was well deserved. The Majestic Stock co. did remarkably well with the play. J. H. Gilmour was cast for the role of the King, and Miss Block as Esther, her type, that of the perfect brunette with raven black hair, suiting the character precisely. Eleanor Gordon was ravishing as Vashti. Howard Gould played a strong Hanan, and Frank MacVicars was a worthy Mordecai. Next week All the Comforts of Home.

OSCAR SIDNEY FRANK.

## KANSAS CITY.

Lester Lonergan in Candida was the offering at the Willis Wood Jan. 12-14, playing to fair business in spite of the fact that the weather was severely cold and stormy. Mr. Lonergan gained a large following through his long association with the Woodward Stock co. here and is always assured of a warm welcome. The present vehicle is not of a type that appeals to the majority of the theatregoers of the Western cities and consequently did not make a hit here. Too much in praise can scarcely be said of Mr. Lonergan's interpretation of the role of Eugene Marchbanks. The Girl from Kay's, with Sam Bernard and Hattie Williams featured, played to big business 15-21. The show was something of a novelty, combining as it does music and comedy, without being strictly a musical production. There were just enough songs and dances to make it thoroughly enjoyable. Lawrance D'Orsay in Earl of Pawtucket 22-28. Amber Lawlord in American Woman 29-Feb. 1. Tim Murphy 2-4.

Florence Bindley in Street Singer was the Grand attraction 15-21, playing to the usual good business. Miss Bindley was seen to good advantage and scored quite a hit, while her supporting co. was very capable. James J. Corbett in Pals 22-28.

Sherlock Holmes, with Errol Dunbar in the title-role, played to large audiences at the Auditorium 15-21 and pleased immensely. Mr. Dunbar's portrayal compared very favorably with that of his famous predecessor, and that he more than pleased was proven by repeated curtain calls after each act. Kate Campbell did well in the rather limited role of Alice Faulkner. The production was given the original excellent staging. Hills of California 22-28.

Lottie Williams in Only a Shop Girl proved a strong drawing card at the Gilliss 15-21. The show was seen here last season, and its return was but a repetition of the former success it made here. Miss Williams scored as usual, and her supporting co., which included Margaret Brownlee, Gordon Gray, Al. Lester W. J. Woods, and Eugene La Rue, was excellent. Child Slaves of New York 22-28.

There have been persistent rumors afloat for some time that Kansas City is to shortly have a new theatre. The site for the new playhouse is given as between Seventh and Eight streets, on Walnut Street, almost directly across the street from the Grand. All names are withheld as yet, but it is stated that the theatre is to play first-class attractions.

Walter Sanford, formerly business-manager of the Willis Wood, was in the city for several days the week of 15 in advance of Amber Lawlord, who plays American Woman at the Willis Wood in the near future.

William Hamilton Cline dramatic editor of the Kansas City "Journal," will resign his position Feb. 1 to become general manager of the Trans-Continental tour of Innes and his band, which will open early in the Spring. Mr. Cline is well known in newspaper circles throughout the West, having been dramatic editor of the St. Louis "Post-Dispatch" before his connection with the "Journal," and his many friends wish him great success in his new field. The headquarters of the band will be New York and St. Louis, while the tour embraces a trip to the Pacific Coast, one of the most important engagements being the formal dedication of the Lewis and Clark Exposition at Portland, Ore., on June 1.

O. D. Woodward wires from New York that he has completed arrangements with the Orpheum Circuit Co. by which the Tootle Theatre at St. Joseph, Mo., is added to the Woodward and Burgess string. The theatre will be turned over to the new management Jan. 29, and Mr. Woodward states that the Woodward Stock co., now playing in Sioux Falls, will be transferred to St. Joseph on that date. The house will doubtless play combination attractions as soon as bookings can be arranged. This is an important addition to the Woodward and Burgess Circuit which now includes the Willis Wood and Auditorium here and other theatres in Omaha, Neb.; Sioux City, Ia.; Sioux Falls, S. D., and Mankato, Minn., making a series of easy jumps from Minneapolis and St. Paul to Kansas City.

D. KEEDY CAMPBELL.

## NEW ORLEANS.

The Mother Goose co. at the Tulane Theatre began its second week 15-21 and played to satisfactory business during the week. Savage's English Grand Opera co. in repertoire 22-28.

The Baldwin-Melville Stock co. at the Greenwall presented Robert Emmet 15-18. The splendid work displayed by the co. in its previous endeavors was repeated in this play, and Joseph Kilgour, Robert Lowe, Janet Ford, and Maribel Seymour scored successfully. Owing to popular request the bill was changed to The Holy City 19-21, and this sumptuous play of the previous week was witnessed by large audiences. White Tigress of Japan 22-28.

Paderewski was a big drawing card at the Greenwall 16, night, and 17, matinee, and both recitals by the celebrated pianist were well attended.

Zaza was the bill at the Grand Opera House 15-21, and the stock co. presenting the play did so intelligently. Robert E. Homans and Minna Phillips in the principal roles were entertaining, and Baby Helen Paul as Toto gives promise of a brilliant future. The Plunger 22-28.

A fair co. presenting The Tenderfoot was the attraction at the Crescent 15-21. Philip Ryley assumed the part of the Professor and his comedy work was somewhat successful. The bill was sufficiently entertaining to be worth the seeing. Dockstader's Minstrels 22-28.

Cazelles' Dramatic co. at the French Opera House, in its last week, continues to play to very poor business, although the merit of the several performances is of a high order. Trois Femmes Pour un Mari 15, matinee; Le Bossu 15, night, and Denise 17. Beginning 22 the actors themselves will take charge of the theatre for one week, with hopeful results of a better attendance.

The stock co. at Faranta's continues to draw well at the popular prices of ten and twenty cents. For week 16-21 the bill was A Husband on Salary. Combination bill 22-28.

The Olympia Opera co. at the Lyric presented El Capitan in an entertaining manner 15-21. Lottie Kendall, Edward Eagleton, Carl Haydn, and Eleanor Jenkins did the bulk of the work in their usual satisfactory manner. Fra Diavolo 22-28.

Elbert Hubbard, the Roycrofter and publisher of "The Philistine," lectured at the Athenaeum 16 to a fair audience. A 3 o'clock the following morning the Athenaeum was destroyed by fire, and M. J. Fass, the steward of the Young Men's Hebrew Association, who was in charge of the building, was buried and burned in the debris. The building was only partially insured.

The Berger Exposition Co.'s shows, billed to appear here 11-25, after having obtained a permit from the Mayor of the city and installed themselves on the neutral ground known as Cleveland Park, corner of Claiborne and Canal streets, were prevented from giving performances by reason of the opposition of some of the people of the neighborhood invoking an old city ordinance prohibiting the use of the city's commons for such purposes. The management endeavored by injunction to restrain the interference, but the court refused the injunction. In the meantime the Mayor withdrew his permit and the shows were compelled to strike their tents and seek another location, which has been done, and well attended performances are now being given corner Dupre and Canal streets 16-30 under a new permit from the Mayor.

J. MARSHALL QUINTERO.

## LOS ANGELES.

The event so far in musical circles this season was the recital given by Madame Johanna Gadski at Simpson Auditorium 9. Even though the night was damp and rainy a large and fashionable audience greeted the singer, giving her a splendid welcome and bestowing no end of appreciation. Madame Gadski was accompanied by Herr Selmar Meyrowitz, a pianist well known in Eastern musical affairs and who easily demonstrated his abilities. A return recital will be given 13.

Undoubtedly one of the most successful concerts that was ever given locally was that of the Ellis Club, assisted by Ellery's Band. The Ellis Club is a representative singing organization composed entirely of men, which has been giving season concerts for at least the last fifteen years. Simpson Auditorium was packed to the roof with the society of the city and lavish appreciation was bestowed. Ellery's Band was the feature of the evening and their rendition of Grieg's "Peer Gynt," Beethoven's "Sonata Patetica," and a fantasie on Boito's "Mefistofele" won them thunderous applause.

Rose Melville in Sis Hopkins played her second week 8-14 at the Grand Opera House to jammed full houses. This attraction is easily termed "the box-office success." Yon Yonson 15. Blanche Bates 16-21.

My Wife's Husbands, laughable from start to finish, was at the Burbank 8-14. Henry Stockbridge assumes the breezy part and imparts that cheerful, merry manner which wins with his admirers. All the parts were well filled. In Old Car'linv 15-21.

The Belasco management hit a happy vein when they offered the public 9-15 Captain Jinks of the Horse Marines, and it proved a splendid drawing card as well. This charming little comedy gives every opportunity for the artists to display their more quiet and refined temperaments, and they all invested their parts to that degree. Old Heidelberg 16-22.

Shore Acres was at the Mason 9-11 and drew fair houses. James T. Galloway enacted the role of Nathaniel Berry excellently and won much praise. The supporting co., on the whole, was much better than the average that is seen in such plays.

When it comes to a musical satire The Sultan of Sulu, which appeared at the Mason 12-14, deserves the praise and the patronage, and, thank goodness, both were lavished. This city has had more than its fill of such attractions during the last three months, and so much of it all has been trash that both good and bad have suffered alike; but The Sultan has saved the day—thanks to Mr. Savage—and restored confidence. Thomas Whiffen made a hit as Ki Ram, and winsome Maude K. Williams, with her gracious manners and splendid voice, was the centre of admiration of the "sterner sex." Warde and Kidder 19-25. Paul Gilmore 26-28. Mother Goose 30-Feb. 4.

At Simpson Auditorium the Mozart Symphony Club gave one concert 12 to a splendid house.

Len Behymer announces the return of Ben Greet and his players, who will open a two weeks' engagement in Shakespearean repertoire at the Temple Auditorium 16-28. Also Burton Holmes is announced, who will lecture at Blanchard Hall during the week 23-28.

DON W. CARLTON.

## PROVIDENCE.

Large houses went Down the Pike with Johnny and Emma Ray and their co. at the Empire 16-21 and were thoroughly amused. Mr. Ray is just as funny as he ever was, and to look at him is to laugh. He is surrounded by a very good co. and the chorus is nice to look upon and listen to. A Wife's Secret 23-28.

A Woman of No Importance was the stock co.'s attraction at the Imperial 16-21. The piece had never been given here before and it was enjoyed by good houses. The complete cast was as follows: Lord Illingworth, Malcolm Williams; Mrs. Allonby, Florence Reed; Mrs. Arbuthnot, Minnie Radcliffe; Sir John Pontefract, Kelvil Ben Graham; Archdeacon Daubney, Charles Haydon; Gerald Arbuthnot, Regan Hughston; Lady Hunstanton, Katherine De Barry; Lady Caroline, Bertha Walker; Hester Worsley, Viola Burton. Mr. Williams, Miss Radcliffe and Miss Reed were particularly good in their parts. A Black Sheep 23-28.

Another notable event in musical circles was the recital given by Ysaye at Infantry Hall 18. It was a great audience that greeted the famous violinist and applauded him again and again. Jules De Befve, a skilled pianist, not only accompanied Ysaye, but played three solos. For the pleasure of hearing these artists Providence music lovers are indebted to Joseph M. Mann, of the Mann Piano Co., who had the affair in charge.

The two hundredth performance of the Malcolm Williams Stock co. occurred at the Imperial 9. In honor of the two hundred and fiftieth performance, which will take place early in February, the management is planning to give a handsome souvenir to those who attend.

David Walters, one of the popular members of the stock co. at the Empire last season, has been engaged as a member of the Empire Stock co., the new organization to be seen here the coming season.

A new play, written especially for Malcolm Williams, and by a local author, will be produced by Mr. Williams and his co. at the Imperial within a few weeks. The play has never been produced on any stage, but those who have seen the manuscript say that it is an unusually clever one and that the part chosen for Mr. Williams is especially fitted for him.

Those who attended Keith's 13 were not only informed who the new leading woman of the Albee Stock co. was, but each person was presented with a photograph of her, and she is Chrystal Herne. Other Albee Stock co. announcements will be made shortly.

Harry Barfoot, one of the well liked members of the stock co. at the Imperial, resigned from the co. 21, in order to again play with E. S. Willard, with whom he has previously been associated.

HOWARD C. RIPLEY.

## INDIANAPOLIS.

Mildred Holland appeared in The Triumph of an Empress at English's 10, 11 to fair houses. Although this was Miss Holland's first visit to Indianapolis as a star, she was most cordially received and won many friends here. Her portrayal of the part of Catherine was most convincing and forceful. The costumes were historically correct. Miss Holland's gowns were especially gorgeous. A good audience enjoyed the production of Ein Blitzmaed'l 12 by the Cincinnati Stock co., under the auspices of the German Theatre Society of this city. Walker Whiteside followed 13, 14 in a double bill, Jewels of Fire and David Garrick's Love, to fair business. In the part of Carreggio, a starving musician, Mr. Whiteside showed remarkable power, although at times he was very stagey, dragging his feet and speaking in an unnatural voice. His David Garrick was most pleasing. Miss Wolstan, who has been ill, rejoined the co. here and played the part of Helen Paxton most gracefully. The supporting co. was good. The audience was generous in its applause. Otis Skinner 20, 21. Virginia Harned 23, 24. Roselle Knott, two performances 28.

Standing room was scarce throughout Billy Van's engagement at the Park 12-14 in The Errand Boy. He was ably assisted by Rose Beaumont, who wore some stunning gowns. She had most of the songs in the piece, assisted by a lively chorus, prettily costumed. The singing of the male quartette was one of the hits of the performance.

The Charity Nurse, with Isabel Fenton in the leading role, played to the usual large houses at the Park 16-18. The plot is along the usual lines of popular melodrama. The co. included Joseph J. Dowling, Harry Sedley, Fritz Adams, Myra Davis, Dowling, Queenie Marble, and others. Why Girls Leave Home 19-21. Deserted at the Altar 23-25. The Beauty Doctor 26-28. David Harum 30-Feb. 1.

Hector Fuller gave his illustrated lecture on the Russian-Japanese war at the Auditorium 11 to a large audience.

The Indianapolis Symphony Orchestra, under the leadership of Karl Schneider, gave the second concert of the season at Tomlinson Hall 16 to a large audience. Muriel Foster, the English contralto, and Hugh McGibeny, violinist of this city, were the soloists.

Walker Whiteside, who appeared at English's last week, is an Indiana man. His former home was Logansport, but he has many friends all over the State.

Mildred Holland, in speaking of her play to the writer, said her tour this season has been very successful and The Triumph of an Empress is proving very popular.

PEARL KIRKWOOD.

## DENVER.

At the Broadway 9-14 Sergeant Kitty was well patronized and thoroughly enjoyed. Helen Byron was a charming Sergeant Kitty, making up in vivacity what she lacked in voice. Edith Blair looked beautiful, but was a rather lifeless Louise de Marrilac. Charles Wayne was vastly amusing as the Captain, and Tom Hadaway was also a favorite. Wheeler Earl and Frederick Knights played their parts decidedly well. The musical numbers were all good. Tim Murphy 23-28. Earl of Pawtucket 30-Feb. 4. Otis Skinner 6-11.

The Sign of the Cross proved a good attraction at the Tabor. It was well staged and the co. was very good, especially the women. George Flood was an excellent Marcus Superbus. Miss Gilbert as Dacia, Miss Klaer as Mercia, Miss Von Osthoff as Berenis, and Mr. Morton as Nero were entirely satisfying. Harry Beresford 22-28. Sis Hopkins 29-Feb. 4. West's Minstrels 5-11.

The Fatal Wedding packed the Curtis all week. The Fatal Scar, with Frank James, which sounds equally bloodcurdling, will be the bill 15-21, to be followed by Why Women Sin.

The Third Symphony Concert was given at the Broadway Friday afternoon, 13, before a large and enthusiastic audience. Chopin's Funeral March was exquisitely rendered in memory of Theodore Thomas. C. W. Kettering, the soloist, gave as an encore a beautiful song called "Lorador," which was composed by Mrs. D. D. Graham and Grace Winchell, of Denver.

It would seem that "mummy" is the word to conjure with the week of 15, as we are to have The Maid and the Mummy at the Broadway, Paul Gilmore in The Mummy and the Humming Bird at the Tabor, and at the Orpheum a sketch by a Denver actor, Theodore Brown, in which a mummy princess comes to life after 3,000 years.

Alfred Patek, the brilliant dramatic writer of the "Rocky Mountain News," has been appointed secretary to Governor Adams.

Roach's Band will give a concert at the Broadway Sunday night, 15, and Creatore's Band will give two concerts the following Sunday.

An event of much interest will be the concert by Madame Melba and her co. at the Central Presbyterian Church 24.

MARY ALKIRE BELL.

## MONTREAL.

This week we have another event in the visit of Forbes Robertson with Henry V. Esmond's new piece, Love and the Man, which is crowding His Majesty's. The piece is crude in spots, and it is only from the conversations of the various characters that the audience knows of Wagoneur's (Forbes Robertson) great parliamentary power. However, the author works out the real theme, the study of two great souls who keep their love unsullied through great temptation, so convincingly that one is inclined to forget the weaker spots. Of Mr. Robertson's work one may say it amply fulfils every expectation raised by his Dick Heldar and Hamlet. His tremendous suppressed strength makes one quite accept the stories of Wagoneur's power and achievements, and his love scenes were played with that sincerity and beauty which are among his greatest charms. Kate Rorke's Lady Gaudminister shows her to be quite worthy of the high reputation she has gained on the English stage, and Madge McIntosh gave a most excellent performance of the statesman's sister. A particularly fine piece of character work was Ian Robertson's Lord Gaudminister.

At the Academy of Music Running for Office is doing big business. The performance is a very funny one and the co. is excellent. Bobby Harrington scored a big success as the small boy, while Thomas J. Grady as John Tiger and Florence Little as his bride did good work.

At the Royal A Race for Life is playing to good business. Edwin Walter gives a good performance of the leading part, and Eugene Power gives not only an extremely intelligent and strong but an actually possible performance of a villain of the blackest dye.

The bill at the Theatre des Nouveautes (French) this week is Marcelle, by Sardou. Madame Varennes in the name part added to her long list of successes, and Mons. Lafrancais as the villain of the piece kept up his high reputation. Mons. D'Arsay deserves special mention for his performance of an old roue, and the rest of the co. were excellent.

Next week's bill are: His Majesty's, Isle of Spice; Academy, Mayor of the Bowery; Royal, Escaped from Sing Sing, and Les Nouveautes, Feu Toupinel.

W. A. TREMAYNE.

## SEATTLE.

Williams and Walker, who when seen here in 1902 scored a big hit in The Sons of Ham, repeated their former success during their engagement at the Grand Opera House 8-11 in In Dahomey. The house was packed for the first performance and good business continued. Williams and Walker work very conscientiously, have surrounded themselves with a clever co. and deserve all of their success. The William H. West Minstrels had good sized audiences 13, 14. Frederick V. Bowers was the only hit of the first part. He was well liked in his songs. Lavalette Brothers and Albert Kartelli were features of the olio. Mantelli Operatic co. 15, 16. The Rivals 17, 18. William Collier 19-21. Lewis Morrison 22, 23. White Whittlesey 24-28.

Manager J. P. Howe's new co. made its first appearance at the Seattle 8 in The Westerner. Several members of the Neill co. remain, including Sheldon Lewis, Charles Clary, Julia Walcot, William Harris, Harry Bradley, and Harry Cashman. A. M. De Lisser, Pauline Willard, and Nellie Gerrin are the principal new members. The co. made a good impression and had good business. Secret Dispatch 15-21. Cherry Pickers 22-28.

Patrons of the Third Avenue were not slow to appreciate the fact that Managers Russell and Drew were giving them double value in offering The Show Girl 8-14, and a full week of large business was the result. Hilda Thomas, Sam J. Mvile, Lou Hall, and Charles E. Pascoe were principal members of the co., all of whom pleased. Two Little Waifs 15-21. Jolly American Tramp 22-28.

Shall We Forgive Her was the attractive offering of the Alcazar Stock co. for the closing week of their season at the Alcazar 8-14. Mollse Campion was very pleasing in the principal part and was given good support by Frank Fanning, Sydney Platt, Russell Reed, Georgia Francis, and the other members of the co. The Alcazar Stock co. will give a farewell performance of East Lynne 15. The Londale co. will open for a season of repertoire 16.

It is possible that the Ferris Stock co. may be seen at the Seattle after the engagement of Blanche Bates in the early part of February.

RODNEY D. WHITE.

## CLEVELAND.

The Cingalee, a musical comedy on the order of The Geisha, but not as bright, was the attraction at the Euclid Avenue Opera House 16-21. It was beautifully staged, the chorus was gorgeously costumed and the co. was a capable one. William Norris furnished the fun and was very clever in the title-role, and Genevieve Finlay sang the part of Nanova in a pleasing manner. Sho-Gun 23-28.

Carmen was given a finished and artistic presentation by the Vaughan Glaser Stock co. at the Colonial 16-21. Laura Nelson Hall's asumption of the title-role was by far her best effort before a Cleveland audience, and she played the part with much zest and enthusiasm. Vaughan Glaser was good as Jose and David M. Hartford's Escamillo was fine. Monday evening's performance was the four hundredth given by this popular organization, and a souvenir portrait of Miss Hall was distributed to the audience. When We Were Twenty-one 23-28.

The William Farnum co. at the Empire, presented Spartacus 16-21. William Farnum filled the role of Spartacus to perfection, and again demonstrated his fitness for these classical, robust characters. Next to the leading role Charles Mackay's Phasarino and Forrest Robinson's Crassius were the most notable, although all the minor ones were ably played. The play was effectively staged. Spartacus has been so well received that it will be played another week.

An old favorite was at the Lyceum 16-21. In Old Kentucky, played by a capable co., holding the boards. George Sidney in Busy Izzy 23-28.

A Fight for Love with Bob Fitzsimmons and his wife in the leading roles was at the Cleveland 16-21. White Tigress of Japan 23-28.

Although there are eight theatres in this city (one of which has been closed so far this season), according to the newspapers we are to have another one built, the exact location of which the promoter will not divulge.

The Lyric Theatre, a beautiful little house, which was built last season by the German Theatre Co., has lain idle for several months, but negotiations are now pending to open it as either a vaudeville or burlesque house.

WILLIAM CRASTON.

## DETROIT.

Raymond Hitchcock opened week's engagement 16-21 at Detroit Opera House in The Yankee Consul for the first time here. Play and players were warmly received, and the advance sale of seats would indicate large audiences for the week. The role of the American Consul fits Comedian Hitchcock like a glove. Mr. Hitchcock was several time recalled the opening night and after much persuasion made a neat little speech. Miss Davenport's conception of the buxom widow was much enjoyed and gained her much applause. Mr. Danforth as the Governor, Mr. Parr as Jack Morrell, Mr. Hazzard as Gebuler, Miss McNeel as Bonita, Miss Botti as Papinta, Miss Marsh as Blanca were all satisfactory. An augmented orchestra for the occasion was ably conducted by Frank N. Darling. Cecilia Loftus in Serio-Comic Governess next booking.

A revival of David Harum is drawing large audiences at the Lyceum 15-21. This intensely human play is always a welcome visitor, and W. H. Turner's embodiment of the genial horse trader is always worth seeing. Thomas E. Shea 22-28.

The Lighthouse by the Sea is the bill at the Whitney 15-21 and once again is proving very popular. Numbered in the co. are Harry B. Bradley, Jack Dunn, Arnold Reeves, Lem C. Reeves, Thomas F. Donnelly, Louis Haines, George Gibson, Harry Mart, Ed Wilson, P. R. Burson, C. L. Carter, H. P. Smart, Wilhelmina Francis, Mildred Flora, Eliza Mason. Happy Hooligan next here.

The Douglass Stock co. are presenting at the Lafayette for the first time here 15-21 The Belle of Richmond, a pretty Southern play by Sidney Toler. The members of the co. who essay the different parts with great satisfaction to their auditors are Henrietta Brown in the title-role of Nellie Mason, Byron Douglas, Richard Thornton, George Barr, Louis Bressen, Frank Munnell, Bertram Yost, Van B. Adams, Frank Beamish, Adeline Dunlap, Rita Knight, Ida Lewis. Jim the Penman 22-28.

A. FRANCIS.

## PORTLAND, ORE.

The Holy City at the Columbia, by the Columbia Stock co., was the feature of the week at local theatres. The play, more on account of its name and historical characters than its intrinsic worth, did a capacity business during the entire week, and the success of the engagement has been such that Manager Ballard, who has found it profitable, and in accord with current demands, may lengthen the engagement into the first half of next week. Those of the co. who distinguished themselves above their fellow members were Cathrine Countiss as Mary, Edgar Baume as Barabbas, Donald Bowles, who was particularly effective as Peter; William Bernard as Judas, and Scott Seaton as Zacharias. The Wife will open after the run of The Holy City, which may be prolonged if the present good business keeps up.

Adolph and Rudolph exploited their German dialect for the third time in this city 8-12. On the present occasion they used the Empire as their home, and in the co. were a well sustained coterie of characters that pleased four big audiences. They were followed by The Two Little Waifs, who are also old friends, and who renewed acquaintanceships of a sufficient number to make the visit a paying one, both for the house management and themselves. A Jolly American Tramp 15-18. Nettie the Newsgirls follows.

The announcements at the Marquam Grand, which has been dark during the past week, are White Whittlesey in Soldiers of Fortune, and The Second in Command 16-18. Sultan of Sulu 19-21.

Madame Gadski will give a return recital at the First Baptist Church 18, and Madame Melba will sing at the Armory 23.

Howard Gould has been engaged by Manager Ballard, of the Columbia Theatre, to succeed Edgar Baume, who plays his farewell week in The Wife.

JOHN F. LOGAN.

## BUFFALO.

Eleanor Robson and a clever co. of English players in Merely Mary Ann was with us at the Star 16-21. The name part was delightfully portrayed by Miss Robson, showing a great improvement in her art since her last appearance here. The role of Launcelot is well taken by Frank Mills. Aside of Miss Robson, the best work in the cast is done by Ada Dwyer as Mrs. Leadbatter. That veteran old actress, Mrs. Thomas Whiffin, who is very popular in this city, was seen in a minor part. Wizard of Oz 23-28.

Baldwin-Melville Stock co. made its farewell appearance 16-21 at the Teck, presenting The Holy City, the leading parts being taken by Bertha Creighton and Austin Webb, who was a member of the late Mrs. Gilbert's co. Vaudeville will be given in the future at the Teck, under the management of Walter S. Baldwin.

Langdon McCormick's Hearts Adrift was the offering at the Lyceum 23-28, presented by a good co., including E. L. Snader, Charley Grapewin 23-28.

Men, women and children packed the Academy at every performance 16-21 to see Barney Gilmore in Kidnapped in New York. Although this play has been seen here on several different occasions, it still retains its wonderful drawing power and proved to be the banner event of the season from the box-office point of view. The co. is competent, and the stage accessories are all that could be desired.

A large delegation journeyed to Niagara Falls 18 to see the Shea Amusement Co.'s beautiful production of the new musical comedy, A Trip to Egypt.

The Pittsburgh Philharmonic Orchestra, with Emil Paur director, played to twenty-five hundred people in Convention Hall 18 and gave one of the best concerts ever heard in this city. A word of credit is due Louis Whiting Gay, the local manager, for furnishing the people of this city with so many excellent musical attractions.

P. T. O'CONNOR.

## MINNEAPOLIS.

Charles Hawtrey played a four nights' engagement at the Metropolitan 12-15, presenting A Message from Mars to good business. Maxine Elliott presented Her Own Way 16-18 to large business. It is easily the best Miss Elliott has appeared in and gives her full sway to display her talents. Of the supporting co. mention is due R. C. Herz, James Carew, Charles Cherry, George Lawrence, Fannie Addison Pitt, and Nellie Thorn. Jane Corcoran 19. Roosevelt Club in Cinderella and the Prince 23.

The Russell Brothers in The Female Detectives furnished the thrills at the Bijou 15-21, doing a good business. The play is ordinary and the co. about the average one seen in this class of entertainment. James Russell was out of the cast, owing to illness, his place being taken by his nephew, John Russell, Jr., who acquitted himself creditably. The Elinore Sisters 22-28.

Land of the Midnight Sun drew large business to the Lyceum 15-21, where a splendidly staged performance was given by the Ferris Stock co. Dick Ferris appeared as Sunlocks, and gave a good performance. Lewis Stone was a strong forceful Jason. William H. Murdock was sufficiently villainous as Jergen Jergerson. Charles Lindholm gave a well received conception of Stephen Orry. Captain Jollyweather was excellently played by Lawrence Barbour. Col. Maitland was true to life in the person of Charles C. Burnham. Mada Maitland was sweetly impersonated by Florence Stone. Leslie Morosco as Danny Dickson and Lelia Shaw as Kitty Maitland handled the comedy roles cleverly. A Poor Relation 22-28.

Melba appeared in concert before a capacity house 16 at the Lyceum and delighted all with her incomparable art.

CHARLES M. LANE.

## TORONTO.

Theatregoers of this city who attended the Princess 16-21 were well pleased with the presentation of Wang as produced by De Wolf Hopper and a capable co. The fun and frolic of the piece are just as of yore. The part of Malava, assigned to Marguerite Clark, was a role well taken and presented in fine style. Frank Casey and Frank Belcher were prominent for clever work. Ghosts 23-28.

The Ninety and Nine, which held the boards at the Grand Opera House, was easily below the standard of pieces which are presented at this theatre, and regular patrons were much disappointed at the style of story told and the quality of the acting, which would have been better suited for a melodramatic house. To play successfully at the Grand the general idea and calibre of a co. must be much higher than that possessed by the people of Ninety and Nine. The chief roles were assigned to and prominently taken by O. J. Ashman, Harry M. O'Connor, Elsa Vaughn, William Martin, Bayone Whipple, and Master Willie Fink. Houses were fair. Running for Office 23-28.

The Majestic was well patronized 16-21, when the old stand-by and never-to-be-worn out Uncle Tom's Cabin was the show which moved to laughter and tears. All climaxes and intense situations were well presented. There was as much apparent interest as if the show had never visited Toronto before, nor had Martin's production never been heard of. Hearts Adrift 23-28.

The Kneisel Quartette appeared before a thoroughly

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satisfied audience at Association Hall 16, under the auspices of the Woman's Musical Club.
STANLEY McKEOWN BROWN.

## NEWARK.

Andrew Mack in The Way to Kenmare received a warm welcome at the Newark 16-21. The play is bright and meritorious, but Mr. Mack has the happy faculty of infusing his good spirits and charm of manner into his stage production. His support was more than usually adequate. Miss Lovett made an ideal heroine. Hugo Toland was good as the scheming and unscrupulous Captain Fairleigh. Myron Calice as Bentley Harden and May Stevenson as Moira Doolan won much of the applause. Annie Mack Berlein was the ideal Irish widow. Primrose's Minstrels 23-28.

Robert Conness, assisted by Florence Lester, scored a distinct success at the Empire 16-21 in the presentation of Texas. Mr. Conness' portrayal of Freshwater Jack was intelligent and appreciative, and the many thrilling climaxes during the four acts were made the most of by him. Miss Lester added her personal charm to the love scenes. Polly Primrose 23-28.

Patrice in Driven from Home was the attraction at Blaney's 16-21 and drew excellent houses. Patrice occupies the major attention of the audience. A Working Girl's Wrongs 23-28.

Dora Thorne at the Columbia drew large houses 16-21. Cuba Niblo was the Dora Thorne in the play and enacted her part in a capable manner. Leon McReynolds, George C. Denton, Charles B. Barrington, F. J. Granden, and the other members of the cast also merited applause. A Little Outcast 23-28.

Henrietta Crosman and an excellent supporting co. presented Sweet Kitty Bellairs at Orange Music Hall 18 to S. R. O. FREDERIC T. MARSH.

## SALT LAKE CITY.

Like a picture in blue and gold, and as dainty as an Autumn leaf, Florence Gale at the Salt Lake gave us a cleverly wrought interpretation of Rosalind in As You Like It 9-11. Miss Gale is new here and business was light, but highly satisfactory. The audiences showed their greatest regard by giving a curtain call at the close of the performance. The co. is good. Margaret Bower being especially sweet and clever as Cecilia. Paul Taylor as Touchstone and Mark Price as Jacques shared honors with the star.

Charming little Edna Wallace Hopper gave us a taste in A Country Mouse of what she can do "in plain clothes," without any of the adjuncts of comic opera. The part of Angela gave her a chance to make a very good impression before good audiences 12-14. The one-act play Captain January enabled her in the character of Star, the wreck waif, to show that she is versatile. Frank McKee has chosen a co. for Miss Hopper that is very well balanced. Salt Lake Symphony Orchestra 16. Rose Melville in Sis Hopkins 20. 21.

At the Grand Theatre Frank James continued to please good houses 9-11, presenting the comedy-drama Fighting for a Million. For Mother's Sake 16-18.

The Utahna Theatre went back to vaudeville week of 9, but did not do near the business that was done the previous week by the John S. Lindsay co. in The Two Orphans.

Much interest is being manifested in musical circles over the coming appearance of Madame Melba, who will sing in the great Mormon Tabernacle 27.
C. E. JOHNSON.

## OMAHA.

At the Boyd Theatre, Woodward and Burgess, managers, Amber Lawlord in An American Woman played to light business 13, 14. The play is magnificently staged, but that fact would not atone for the many shortcomings of both the piece and the co. Sergeant Kitty is making a decided hit 15-18, and deservedly so. All the principals come in for hearty encores, and the chorus is just as popular. Earl of Pawtucket 19-21. Sherlock Holmes 22. Girl from Kay's 24, 25.

Lottie Williams and a well balanced co. in Only a Shop Girl made a good impression on a series of large audiences at the Krug 12-14. Harry Beresford also opened to a good house 15, 16. Our New Man is a poor play, but Mr. Beresford and his co. bring in so much amusement on the side that the audience scarcely realizes that drawback. No Wedding Bells for Her 17, 18. Sign of the Cross 19. J. J. Corbett 20, 21. Smart Set 22-25. Female Detectives 26. Seminary Girl 27, 28.

Special rates have been granted on all railroads on account of the Melba engagement at the Auditorium 20.

Managers Woodward and Burgess have just added the Orpheum Theatre at St. Joseph to their list of houses. Their circuit now includes Kansas City, Omaha, St. Joseph, Sioux City, Sioux Falls, and Mankato, making them quite a theatrical power in this part of the world. JOHN R. RINGWALT.

## TOLEDO.

The Yankee Consul drew two large houses at the Valentine 14. The cast is the same, with one exception, as last year. Miss Zabel is missed. Hitchcock is as droll as ever. The Beauty and the Beast came to us much heralded as the greatest indoor show before the public. It was a sad disappointment and had little out of the ordinary to recommend it. The engagement was for 16-18 and the patronage was fair.

At the Lyceum Sweet Clover was the bill 12-14. Otis Thayer and Gertrude Bonhill in the leading parts were very effective. Business was fair. Busy Izzy filled the house at every performance 15-18. Mr. Sidney is one of the quaintest comedians in his line and is well supported, noticeably by Fred Wykoff and Carrie Weber.

Burt's had The Span of Life 12-14, and at every performance long lines of people waited for a chance to get at the box-office. The piece is one that is brimful of excitement from start to finish. Rachel Goldstein is an annual visitor and played the regular engagement 15-18. Louise Beaton, a very clever character actress, heads a capable cast.

Manager Frank Burt was married 11 to Miss Candace Morgan, of Jackson, Mo. C. M. EDSON.

## ST. PAUL.

Nankeville's Minstrels proved a rather poor attraction at the Metropolitan 12-14. Although a very fair organization, the performance as a whole is inferior to other attractions of the same character seen here in the past few seasons. Billy Van, always funny, is no less so with Nankeville. Jimmy Wall is also funny, who has a way to amuse entirely original with himself. Jane Corcoran, supported by Andrew Robson, produced Pretty Peggy 15-18. Miss Corcoran in the title-role is very pleasing and carries a difficult part with much grace. Andrew Robson as David Garrick is not at his best in the part. He is hampered, however, by poor lines. The balance of a large cast are entirely adequate with one or two exceptions. Maxine Elliott 19-21. Girl from Dixie 22-25.

The advance agent of Melville B. Raymond's attraction, The Elinore Sisters in Mrs. Delaney of Newport, as produced at the Grand 15-21, was a trifle loud in his praise, both as regards the piece itself and the co. The sisters, Kate and Mary, are good and please. Several of the other principals do as much as could be expected. The Heart of Maryland 22-28. J. A. WEEKS.

## JERSEY CITY.

Eugenie Blair made her annual visit to this city 16-21, but this season she is at the Academy of Music and business has been fine, and deservedly so, for the plays presented are put on in a lavish manner and by a first-class co. Iris was offered 16-18 and it proved to be a most interesting play, finely acted, and it hit a popular chord. Miss Blair was capital. Frank Sheridan as Maldonado was also fine and well deserved the honors with the star. Mercy Merrick was presented 19-21 to equally good business, and the acting and co. gave the same general satisfaction. The engagement was a most agreeable one to star, managers and the public. Paris by Night 23-28.

A Working Girl's Wrongs was offered at the Bijou 16-21 to good business, and the Olympians enjoyed the show. It is a fairly good production, with a good acting co. Evelyn Forbes is the leading woman and she is an accomplished actress. Harry Barker makes a good villain, and Billy Barlow as the tough is all right. Will Crimmins is a good leading man. Queen of the White Slaves 23-28. Sky Farm 30-Feb. 4.

All the stage hands at the Academy attended the Mittgelracht ball in New York 19.
WALTER C. SMITH.

## MILWAUKEE.

The Seminary Girl drew large and highly appreciative audiences at the Alhambra 15-21. The performance was excellent in every respect. Billy B. Van in The Errand Boy 22-28.

The White Tigress of Japan drew crowded houses at the Bijou 15. The melodrama was greatly enjoyed and a good co. did justice to the play. Business was excellent. After Midnight 22-28.

Robert Edeson appeared in Ranson's Folly at the Davidson 12-14 before good houses. It was an admirable performance by a good co. Maxine Elliott 23-25. Girl from Dixie 29. Charles Hawtrey 30-Feb. 1. Virginian 2-4.

The Thanhouser co. gave a pleasing performance of The Village Postmaster at the Academy 16 before a large and well pleased audience. William H. Tooker scored an emphatic hit in the titular role and the co. offered creditable support. Eternal City 16-22.

Sein Prinzesschen was well presented at the Pabst Theatre by the Wachsner Stock co. 18.
CLAUDE L. N. NORRIE.

# CORRESPONDENCE

## ALABAMA.

**MONTGOMERY.**—THEATRE (Hirscher Brothers, mgrs.): Ezra Kendall in Weather Beaten Benson 13; very pleasing performance; large audience. Glittering Gloria 19. Savage English Grand Opera co. 20. Girl from Kay's 21.——BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Hello, Bill 9-11; good co. and business. Her First False Step 12-14; good production; very good business. Midnight Express 16, 17. Kersands' Minstrels 18, 19.

**SELMA.**—ACADEMY OF MUSIC (Long and Rees, mgrs.): Rose Coghlan 3; immense business; performance excellent. Louisiana 6 failed to appear. County Chairman 9; S. R. O.; well pleased. Midnight Express 12; poor co.; very poor business. Kersands' Minstrels 17. Glittering Gloria 18. Unwritten Law 19. Dr. Jekyll and Mr. Hyde 28.

**SHEFFIELD.**—MEYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Depew-Burdette Stock co. 9-11. Plays: Lights of Gotham, In Arizona, Deadwood Dick; fair business; well pleased; first-rate co.; very bad weather.

**TROY.**—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Midnight Express 14; poor performance and business. Kersands' Minstrels 20. Red Feather 25. Barlow's Minstrels 28.

**UNION SPRINGS.**—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): Midnight Express 13; co. poor.

**DEMOPOLIS.**—BRASWELL THEATRE (Hayden and Braswell, mgrs.): Kersands' Minstrels 16 failed to please packed house. Midnight Express 18.

**MOBILE.**—THEATRE (J. Tannenbaum, mgr.): Ben Hur 9-14; capacity.

## ARIZONA.

**TUCSON.**—OPERA HOUSE (A. V. Grossella, mgr.): Noble Stock co. 23. Kathryn Kidder and Frederick Warde Feb. 3. Faust by Lewis Morrison 24.

## ARKANSAS.

**LITTLE ROCK.**—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Midnight Express 9; poor performance and business. San Toy 12; excellent performance; capacity. Thomas Jefferson in Rip Van Winkle 13 pleased good business. Prince of Pilsen 14; excellent performance; S. R. O. matinee and night. County Chairman 17. Dockstader's Minstrels 18. Creston Clarke 19. Diplomacy 20. Joseph De Grasse 21. Hoity Toity 23. James J. Jeffries 24. Finnigan's Ball 25. Billionaire 26. Runaways 28. Sambo Girl 30. Trip to Africa Feb. 1. Haverly's Minstrels 2. Doll's House 3. Magda 4. Savage English Grand Opera co. 6. Princess Chic 7. Side Tracked 10. Sandy Bottom 11.

**PINE BLUFF.**—ELKS' THEATRE (Clarence Philpot, mgr.): Quincy Adams Sawyer 10; excellent performance; light house. San Toy, with James T. Powers, 11; fine performance; light house owing to terrific rainstorm. Tim Murphy (return) 12; excellent play; well received. Prince of Pilsen 13; banner house of season; magnificent performance. Jeffersons 16. Creston Clarke 17. Rose Coghlan 18. Dockstader's Minstrels 19. Joseph De Grasse 23. Hoity Toity 24. Runaways 26. Unwritten Law 27. Dora Thorne 28.

**FORT SMITH.**—GRAND OPERA HOUSE (C. A. Lick, mgr.): Midnight Flyer 11; poor performance; good house. Thomas Jefferson 12; fair co.; small audience. Tim Murphy 13 in When We Are Married pleased large audience. Barlow and Wilson's Minstrels 21. Jim Jeffries 23. Hoity Toity 25. Ruined Life 26. Finnigan's Ball 27. Trip to Africa 28. Dora Thorne 31. Morey Stock co. Feb. 6-11.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Hall and Barton, lessees): Sultan of Sulu 9; packed house; everybody pleased. Silver Slipper 11; performance very elaborate; attendance very large. Tivoli Opera co. in King Dodo 12-17; excellent business; co. much better than most traveling organizations. Florence Roberts 18, 19. Blanche Bates 24-26.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop co. in Nutmeg Match 9-15; attraction very good; business constantly improving. Majestic Stock co. in The Bells 16-22.——ITEMS: Maurice Stewart, one of best known character actors on coast, has just undergone operation for appendicitis, and is lying seriously ill at East Bay Sanitarium in this city.—George Stuart Christie, well known juvenile, has severed connection with Neill co., and has accepted an engagement with Bishop co.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, mgr.): Shore Acres 5; good play and business. Stetson's U. T. C. 7; fair house; poor co. Silver Slipper 8; decided hit; good house. Joe Murphy in Kerry Gow 9; good co.; poor business. Sultan of Sulu 11; large, fashionable audience. Yon Yonson 12. Rose Melville 17. Warde and Kidder 18. Florence Roberts 20. Blanche Bates 23. Marie Wainwright 25.

**SACRAMENTO.**—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Silver Slipper 10; good business; fine performance. Joseph Murphy in Kerry Gow and Shaun Rhue 12, 13; crowded houses; fine performances.

**SAN DIEGO.**—ISIS THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Silver Slipper 2; splendid performances; capacity. Kerry Gow 3; very good co.; large house.

**SAN BERNARDINO.**—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Stetson's U. T. C. 14. Shore Acres 17. Yon Yonson 18.

**WOODLAND.**—OPERA HOUSE (E. C. Webber, mgr.): Over Niagara Falls 7; good co.; fair house.

## COLORADO.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Edna Wallace Hopper and good supporting co. entertained but did not captivate fair house 9. Paul Gilmore 13; good receipts. Bonnie Brier Bush 16; not much financially; good, meritorious, clear work; J. H. Stoddart just where he belongs. Two Men and a Girl, with Tim Murphy, 18. Creatore's Band 20.

**COLORADO SPRINGS.** — GRAND OPERA HOUSE (S. N. Nye, mgr.): Edna Wallace Hopper in Captain January and Country Mouse 10; good business and co. Paul Gilmore in Mummy and Humming Bird 14; S. R. O. as usual; cast good. J. H. Stoddart in Bonnie Brier Bush 17. Tim Murphy 19. Creatore's Band, matinee and night, 21.

**VICTOR.**—OPERA HOUSE (S. G. Cunningham, mgr.): Princess Chic 5; good house; entertaining as usual. Ole Olson 10 pleased fair house. Fatal Wedding 16. Bonnie Brier Bush 18. Charles B. Hanford 28. West's Minstrels Feb. 2.

**GREELEY.**—OPERA HOUSE (W. F. Stephens, mgr.): Marie Wainwright in Twelfth Night 6; good co. and house. Grimes' Cellar Door 14 failed to appear. Charles B. Hanford 24. Florence Gale in As You Like It 27.

**CRIPPLE CREEK.**—GRAND OPERA HOUSE (W. R. Grier, mgr.): Ole Olson 11; poor house, account of Weather. Tim Murphy 20. Maid and Mummy 23.

**ASPEN.**—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Florence Gale in As You Like It 7; fair house; very good co. Ole Olson 17.

**LA JUNTA.**—THEATRE (E. C. King, mgr.): Moonshiner's Daughter 13; indifferently received; business very poor.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): Ireland's Own Band 14; large audience. Piff, Paff, Pouf (return) 16; banner business; delighted every one. Mrs. Wiggs of Cabbage Patch 18; large and fashionable gathering; S. R. O. at eight o'clock.——NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Liberty Belles 16-18; S. R. O.; bevy of pretty girls, who could sing and dance; production handsomely staged and costumed. In Shadow of Gallows 19-21; fair business. Middleman 26-28. Royal Lilliputians 30-Feb. 1. JANE MARLIN.

**MERIDEN.**—THEATRE (Jackson and Reed, lessees and mgrs.): May Fiske Comedy co. 2-7 closed to good business. Mrs. Wiggs of Cabbage Patch 11; excellent performance; fair house. Liberty Belles 12; good business; pleased. Ireland's Band 13; two large audiences; very much appreciated. Stain of Guilt 14; fair business. Katherine Rober co. 16-21 (except 20) opened with My Uncle from New York. Other plays: Roxana's Claim, Moths, Indiana Folks, Thelma, Monte Cristo, Heart and Sword, Dr. Jekyll and Mr. Hyde, Cinderella, Nick Carter; fair business. Tenderfoot 20. Hill's Royal Lilliputians 25.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, mgr.): William Faversham and superb support delighted large and brilliant audience 13 with Letty. Piff, Paff, Pouf 17, 18 delighted three audiences 17, 18, that taxed capacity. Mrs. Wiggs of Cabbage Patch 19, 20. Rogers Brothers 24, 25. 'Way Down East 30-Feb. 4.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Stain of Guilt 16-18; very melodramatic; good business. Robert Whittier and vaudeville 19. Midnight Marriage 20, 21.
A. DUMONT.

**NEW BRITAIN.**—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): May Fiske 23-28.——MAJESTIC THEATRE (Jennings and Graves, mgrs.): Liberty Belles 13 pleased good audience. Midnight Marriage 19.——ITEMS: Len B. Sloss, of New York, has leased Casino here and will open 23 with high-class vaudeville, three performances a day.—Fire in Majestic 17 damaged decorations to extent of $500; not necessary to cancel any attractions.

**WATERBURY.** — POLI'S THEATRE (Jean Jacques, mgr.): Dora Thorne 5; good houses. Ralph Stuart in By Right of Sword 7; fair house. Lulu Glaser in Madcap Princess 10; one of largest audiences of season. Liberty Belles 14 filled house for two performances. Hearts of Oak 16; capable co. Mrs. Wiggs of Cabbage Patch 17; good audience; thoroughly enjoyable entertainment. James K. Hackett in Fortunes of the King 19. Factory Girl 21.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, mgr.): May Fiske opened 16-21 to large audience, much pleased with Miss Fiske, co. and several bright specialties. Plays: Lady Peggy, Queen of Shantytown, Thelma, Hawkshaw the Detective, Nettie the Newsgirl, As You Like It, Ten Nights in Bar Room, M'liss. Middleman 25. Jessie Millward 27.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, mgr.): May Fiske Comedy co. closed successful engagement 9-14. Lulu Glaser in Madcap Princess 16; packed house; merited applause.——NEW LONDON OPERA HOUSE (J. P. Nellan, mgr.): Atlantic City Burlesquers 23, 24.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, mgr.): Romeo and Juliet 6; good performance; small business. Bennett-Moulton co. opened 16-21 to large business; co. good. Plays first half: Daughter of People, Belle of Virginia, Fatal Coin. Down by Sea 25.

**MIDDLETOWN.**—THE MIDDLESEX (Henry Engel, mgr.): Ralph Stuart 6; appreciative audience. Factory Girl 11; good business. Tenderfoot 21. Bennett-Moulton co. 30-Feb. 4.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): Hearts of Oak 14; excellent co.; pleased large audience. Slaves of Mine 21. Down by Sea 23.

**DANBURY.**—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Romeo and Juliet 13; fair co. and business. Hearts of Oak 17; good co. Factory Girl 19.

**SOUTH NORWALK.**—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Liberty Belles 19; excellent performance; pleased; turned people away.

**TORRINGTON.**—UNION THEATRE (C. W. Volkmann, mgr.): Shepard's Pictures 16 pleased good business.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Jewel of Asia 23. Joseph Entangled 24. Other Girl 26. Tenderfoot 28.——LYCEUM THEATRE (Daniel Humphries, mgr.): Wayward Son 16-18; good houses. Alone in World 19-21. Moonshiner's Daughter 23-25. Wedded, but No Wife 26-28.

## FLORIDA.

**TAMPA.**—TAMPA BAY CASINO (C. C. Parsons, mgr.): Monsieur Beaucaire by Creston Clarke and strong co. 7; pleasing performance; fair business. Chinese Honeymoon 16. Kersands' Minstrels 25. Paula Edwardes in Winsome Winnie 28. Gorton's Minstrels Feb. 7.

**PENSACOLA.**—OPERA HOUSE (John M. Coe, mgr.): Mabel Paige Stock co. 9-14;; good business. Plays: Pearl of Savoy, Jack's Sweetheart, Lyndon Bank Robbery, Miller's Daughter, Princess of Patches. Faust. Gorton's Minstrels 16.

**ST. AUGUSTINE.**—GENORASS OPERA HOUSE (Charles F. Hopkins, mgr.): Flaming Arrow 17; fair house; good performance. Gorton's Minstrels 25. Paula Edwardes in Winsome Winnie 27.

## GEORGIA.

**ATLANTA.**—GRAND THEATRE (H. L. De Give, mgr.): Ezra Kendall in Weather Beaten Benson 11; excellent performance; fair business. Creston Clarke in Monsieur Beaucaire 12; fine performance; fair business. Grace Van Studdiford in Red Feather 13, 14; good performance and business. Savage's English Grand Opera co. 16-18 in Lohengrin, Trovatore, Carmen, Othello, pleased capacity. Ben Hur 19-21. Chauncey Olcott 23, 24. Chinese Honeymoon 25, 26. Girl from Kay's 27, 28. Paula Edwardes in Winsome Winnie 31. Wizard of Oz Feb. 1, 2. Dockstader's Minstrels 3, 4.——BIJOU THEATRE (H. L. De Give, mgr.): Her First False Step 16-21; good performance; S. R. O. Monday night, good business balance. Flaming Arrow 23-28.

**AUGUSTA.**—GRAND OPERA HOUSE (William Schweigert, mgr.): Murray Comedy co. 2-7 (except 5) pleased good business. Plays: Sign of Four, Monte Cristo, Hearth and Home, Foxy Grandpa, Man from Missouri. County Chairman 5; first-class performance; good attendance. Chinese Honeymoon 9 pleased fair house. Savage English Grand Opera co. 10 in Lohengrin; excellent production; S. R. O.; largest house of season. Nat Wills in Son of Rest 11; excellent performance; crowded house. Girl from Kay's 13 pleased good attendance. Grace Van Studdiford in Red Feather 16 delighted capacity. Chauncey Olcott in Terence 17; first-class; good patronage. Winsome Winnie 23. Si Plunkard 26. Glittering Gloria 31. Kersands' Minstrels Feb. 1.

**SAVANNAH.**—THEATRE (W. B. Seeskind, mgr.): Savage's English Grand Opera co. 13, 14; three very fine performances; largest houses here this season; every one left thoroughly pleased and satisfied. Girl from Kays 16; fairly pleased audience. Red Feather 18. Chauncey Olcott 19. Weather Beaten Benson 20. Magda 21. Paderewski 23.

**BRUNSWICK.**—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): Chinese Honeymoon 12; large, appreciative audience; splendid performance. Girl from Kay's 17; performance not up to expectations; costumes and scenery beautiful. Flaming Arrow 18. Grace Van Studdiford 20. Glittering Gloria 26. Dr. Jekyll and Mr. Hyde 27.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Creston Clarke in Monsieur Beaucaire 11; excellent performance; large house. Unwritten Law 17. Barlow's Minstrels 19. Flaming Sword 21. Tenderfoot 31.

**THOMASVILLE.**—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Chinese Honeymoon 17. Gorton's Minstrels 20. Red Feather 21. Kersands' Minstrels 24. Four Pickerts 30-Feb. 1.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, mgr.): White Whittlesey 10, 11, in Heartsease and Soldiers of Fortune; good business; one of best cos. ever here. For Mother's Sake 14. Noble Stock co. 16-18. Rudolph and Adolph 19. U. T. C. 21. West's Minstrels 23. C. B. Hanford Feb. 6, 7. Two Little Waifs 9. Over Niagara Falls 16. Wheel House 22.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, mgr.): Louise Henderson co. 9, 10 in Cloverdale and Orange Blossoms; fair business.

**WALLACE.**—MASONIC TEMPLE (A. H. Conner, mgr.): Madame Mantelli in grand opera 9; excellent co.; good house. Williams and Walker 23.

**POCATELLO.**—AUDITORIUM (Colonel Hanaford, mgr.): Noble Repertoire co. 9-14; good business and co. Rudolph and Adolph 20.

**MOSCOW.**—OPERA HOUSE (E. Barton, mgr.): Human Hearts 26 canceled.

## ILLINOIS.

**DIXON.**—OPERA HOUSE (Charles Eastman and E. M. Truman, mgrs.): North Brothers 2-7. Plays: Utah, Bowery Detective, Little Princess, In Shadow of St. James, Quaker Tragedy, Camille, Slave Girl, Old Farmer Allen; A1 co.; good business. Irma Opera co. 9; fair business; very poor co. Why Girls Leave Home 14; good house and co.; good satisfaction. On Bridge at Midnight 17; good house; fine co.; very pleasing performance. Sign of Cross 20. Davison Stock co. 30-Feb. 4. Innocent Maids 6. Orphan's Prayer 10. English Daisy 13. Hottest Coon in Dixie 18. Winninger Brothers 20-24.——ITEMS: C. P. Munroe, musical director of North Brothers, was called to Chicago on account of sickness of relative.—Helen Carney, formerly of this city, is now with the Irma Opera co. and was given a reception while in town.—Charles J. Stine, theatrical manager from Australia, is visiting relatives in this city.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, mgr.): Allison Stock co. 4-7 in Under Two Flags, All Comforts of Home, Long Strike, Pace That Kills; fair business account terrible blizzard. Eva Tanguay in Sambo Girl 9; full house; splendid satisfaction. Alphonse and Gaston 14; good business matinee, fair house night. Her Only Sin 15; packed house; well pleased; return 18. Everyman 20. An American Gentleman 21. Jack Hoeffler Stock co. 22-27. Sherlock Holmes 28. Isle of Spice 29. Convict's Daughter 30. Weary Willie Walker Feb. 3. Beauty Doctor 5. Hottest Coon in Dixie 7. His Majesty and the Maid 9. Hoosier Girl 11. Sambo Girl (return) 12. Tim Murphy 13. Quincy Adams Sawyer 15. Fatal Wedding 19.

**SPRINGFIELD.** — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Ada Rehan, supported by Charles Richman and clever, well dressed co., in School for Scandal 9 pleased large, fashionable audience. Little Homestead 10; fair co. and business. Sam T. Jack's Burlesque co. 11 disappointed large audience. Mason and Mason in Frits and Snitz 12 pleased fair business. Eight Bells 13; good audience. El Capitan 14 canceled. In a Woman's Power 15; good business. Earl of Pawtucket 16. Girl from Kay's 17. Peggy from Paris 20. When Bell Tolls 21. Her Only Sin 22. Virginian 24. Mildred Holland 25.

**LINCOLN.**—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Mason and Mason in Frits and Snitz 11; first-class performance; good business. Sam T. Jack's Burlesquers 12; fair performance; topheavy house. Brothers Royer in Next Door 13; very good knock about show; medium house. In a Woman's Power 14; light co. and business. Betrayed at Altar 16 canceled. Rising Generations 18 canceled. Peck and His Mother-in-Law 19 canceled. When Bell Tolls 20. Her Only Sin 21. Span of Life 23. Sign of Cross 25. Darkest Russia 26. Isle of Spice 28. Queen of Jungle 29. King Dodo 30 canceled.

**WAUKEGAN.**—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.): When Women Love 8; good co.; capacity. Mrs. Delaney of Newport 12; fair co.; capacity. From Rags to Riches 14, matinee and evening; excellent co., but poor play; good business. The Village Postmaster; good co.; good business.——ITEMS: Robert De Hart, of this city, is now in employ of Kinodrome co., George K. Spoor, and opened new theatre in Des Moines 9-14.—Mrs. Delaney of Newport star attraction at Illinois State Firemen's Convention 10-12.

**FREEPORT.**—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Why Girls Leave Home 8; good house; co. poor; return 11. On Bridge at Midnight 13; co. good; fair house. When Bell Tolls; good house and co. Davidson Stock co. 16-21. Victor's Royal Venetian Band 22. From Rags to Riches 23. Tobe Hoxie 26. Innocent Maids 31. Uncle Hez Feb. 1. Devil's Auction 3. Darkest Russia 9. English Daisy 10. Orphan's Prayer 14. Babes in Toyland 19. Hottest Coon in Dixie 23.

**JOLIET.**—THEATRE (William H. Hulshizer, mgr.): From Rags to Riches 10; fair co. and attendance. Old Clothes Man 14; good business; fair performance. Aristocratic Tramp 15; poor business and performance. Isle of Spice 16; S. R. O.; performance excellent. When Bell Tolls 18. Royal Slave 20. On Bridge at Midnight 22. Haverly's Minstrels 23. Arizona 24. Shadows of Great City 27, 28. Billy Van in Errand Boy 29. Why Girls Leave Home Feb. 5. Peddler 8.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Dodge and Bowman co. 5-9; very large houses. Dolly Varden 10; very large and pleased audience. Darkest Russia 13; fair business. Mason and Mason in Fritz and Snitz 14 pleased medium house. Jack Hoeffler Shows 15 in Fight for Honor, Ranch King; very large audiences; popular prices. Innocent Maids 16; fair business. Babes in Toyland 18. American Gentleman 20.

**CAIRO.**—OERA HOUSE (D. L. Williamson, mgr.): Weary Willie Walker 9; fair business; co. passable. Alphonse and Gaston 12; fair business; co. fairly good. Girl from Dixie 13; full house; one of most satisfactory performances of season. Ruined Life 16. Trip to Africa 18. Convict's Daughter 20. Happy Hooligan 21. Eva Tanguay in Sambo Girl 26. William Bramwell in Captain Barrington 30. Mary Emerson in His Majesty and the Maid Feb. 1.

**AURORA.**—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Smart Set 10; performance good; business light. Romance of Coon Hollow 11; light business. Old Clothes Man 12; business fair. Sign of Cross 14, 15; performance good; business fair. From Rags to Riches 16. Isle of Spice 17. Everyman 18. On Bridge at Midnight 19. Ada Rehan 21. Arizona 23. Shadows of Great City 24, 25.

**PARIS.**—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Bunch of Keys 10; fair business; bad weather; best of satisfaction. Trip to Chinatown, Tobe Hoxie, and Finnigan's 400 canceled account closing season. Irma Opera co. 18. Little Homestead 20. Retrayed at Altar 23 failed to appear. Thelma 23. Ingomar 25. Sign of Cross 28. Roselle Knott 31. On Bridge at Midnight Feb. 1. White's Faust 2. Convict's Daughter 6.

**GALESBURG.**—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Jack Hoeffler co. 2-7; capacity; good satisfaction. Mason and Mason 9 pleased fair house. Next Door 10; small house; poor attraction. Ada Rehan 11. Break for Liberty 13. Dolly Varden 14. Why Girls Leave Home 16. Earl of Pawtucket 17. Shadows of Great City 18, 19. Trip to Chinatown 23. On Bridge at Midnight 25. Old Clothes Man 27. Faust 28. From Rags to Riches 31.

**DECATUR.**—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Bunch of Keys 9; fair house. Eva Tanguay in Sambo Girl 10 delighted large house. Village Parson 12; small house. Minister's Son 14; fair attendance. Next Door 16. Peggy from Paris 17. Isle of Spice 20. Who Goes There 21. Her Only Sin 23. Royal Chef 24. Otis Skinner in Harvester 27. Irma Opera co. 28.

**ROCKFORD.**—GRAND OPERA HOUSE (George R. Peck, mgr.): Smart Set 9 pleased good house. Sign of Cross 12; fair house. Isle of Spice 13; well received; good house. On Bridge at Midnight 14; good house. From Rags to Riches 17. Why Girls Leave Home 18. Ada Rehan 19. Haverly's Minstrels 20. Seminary Girl 23. Maxine Elliott 26. Message from Mars 28. Flints 30.

**ROCK ISLAND.**—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Winninger Brothers' Stock co. 9-14. Plays: Silent Witnesses, Adrift in New York, Work and Wages, East Lynne, Camille; capable co.; business good. Smart Set 15; well received by large house. In Far East 18. Innocent Maids 21. Heart of Chicago 22. Mason and Mason 25. Babes in Toyland 28. Break for Liberty 29.

**PEORIA.**—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Smart Set 11; good co.; satisfaction. Brothers Byrne in Eight Bells 12; good audience witnessed old favorite. Dolly Varden 13; packed house; many encores; very capable co. Romance of Coon Hollow 14, 15; large houses; co. excellent. American Gentleman 17; fine; medium house. Girl from Dixie 18. Isle of Spice 19. Shadows of Great City 22.

**PANA.**—NEW GRAND (J. F. Given, mgr.): Sam T. Jack's Burlesquers 10; poor co. and house. Village Parson 11; good house; audience delighted. Diamond Brothers' Minstrels 13; fair house and co. Eight Bells 14; large audience; pleased. Her Only Sin 17. Peck and His Mother-in-Law 20. Peggy from Paris 21. London Gaiety Girls 23. Darkest Russia 24.

**MONMOUTH.**—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Dolly Varden 12 scored decided hit; large and enthusiastic audience. Peck and His Mother-in-Law 14 canceled. Flora De Voss co. 16-21 opened in Man in Overalls to S. R. O. Sign of Cross 23. On Bridge at Midnight 26. Babes in Toyland 27. From Rags to Riches 30.

**MARION.**—OPERA HOUSE (Charles W. Hay, mgr.): Sam T. Jack's Burlesquers Dec. 30 pleased fair business. Weary Willie Walker 5 disappointed good house. Ruined Life 9; excellent performance; good house. Alphonse and Gaston 17; S. R. O.; good performance. Jackson's Comedians 19-21. Two Merry Tramps 24. Convict's Daughter 26.

**BELVIDERE.**—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Old Clothes Man 2; good performance and business. Margaret Ralph in Taming of Shrew 7; fine performance and business. On Bridge at Midnight 11. When Bell Tolls 14. American Stock 19-21.——ITEM: Wallace Derthic, of this city, has accepted position of manager for Taming of the Shrew co.

**FAIRBURY.**—CENTRAL OPERA HOUSE (Phil Wade, mgr.): Orphan's Prayer Dec. 30; fair business and performance. York State Folks 6; big business; one of best attractions ever seen here. Irma Opera co. 14; fair business and performance. On Bridge at Midnight 23.

**OTTAWA.**—FARRELL'S THEATRE (J. B. Farrell, mgr.): Irma Opera co. 11; fair business. Sign of Cross 17 pleased medium audience. Isle of Spice 17. Everyman 18. Ashland Stock co. 23-25. Darkest Russia 28. From Rags to Riches Feb. 3. Peddler 10. Nannette Comstock in The Crisis 20.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Irma Opera co. 12; fair audience; moderate satisfaction. Isle of Spice 14; very large and pleased attendance. Royal Chef Feb. 1. From Rags to Riches 4.

**OLNEY.**—HYATT'S OPERA HOUSE (E. Z. Bower,


**EXAMINE YOU

mgr.): De Moth 9 canceled. Bunch of Keys 12; good co. and business. Alphonse and Gaston 19. Irma Opera co. 23. Hoosier Girl Feb. 2. Irish Pawnbrokers 6. Dnomo 13.

**KEWANEE.**—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Next Door 9; fair business; pleased. Aristocratic Tramp 12 pleased good house. Sign of Cross 21. Arizona 27. From Rags to Riches Feb. 1.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, mgr.): North Brothers' Comedians 9-11 pleased good business. Plays: Utah, Little Princess, Slave Girl, Why Girls Leave Home 13; fair satisfaction and business.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Broadway Burlesquers 10; good business; warm show; return to good business 14. Why Girls Leave Home 15; fair attendance; performance excellent. Sign of Cross 19. Cousin Kate 22.

**ALEDO.**—OPERA HOUSE (A. G. and J. W. Edwards, mgrs.): Holy City Dec. 5; receipts $423.85; pleased. Salisbury's Orchestra 23. Two Married Women 24; fair business. Flora De Voss co. 12-14; poor business.

**HOOPESTON.**—NEW McFERREN (A. L. Knox, mgr.): Walker Whiteside 5; fine attraction; pleased large and fashionable audience. Aristocratic Tramp 16; topheavy house. Trip to Chinatown 21 canceled. Her Only Sin 27 canceled. Royal Chef 30.

**MARSHALL.**—PYTHIAN THEATRE (Rector and Lockard, mgrs.): Bunch of Keys 11 deserved much better business; pleased. Irma Opera co. 19. Little Homestead 23. Ingomar 27.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Village Parson 9; small house. Eight Bells 10. Sam T. Jack's Burlesque co. 13; packed house.

**GALENA.**—OPERA HOUSE (Charles Scheerer, mgr.): Why Girls Leave Home 10; good house; very poor play. 'Way Down East 20. From Rags to Riches 24.

**SOUTH CHICAGO.**—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. put on The Danites in good style 15-21; co. good; houses large. Price of Sin 22-28.

**MATTOON.**—THEATRE (Charles Hogue, mgr.): Sam T. Jack's Burlesquers 9; fair house. Strollers 14 pleased big business.

**PONTIAC.**—FOLKS OPERA HOUSE (R. D. Folks, mgr.): Irma Opera co. 13; good performance; packed house. When Bell Tolls 19. Royal Slave 25.

**CLINTON.**—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Beggar Prince Opera co. 2. Coon Hollow 19.

**RANTOUL.**—NEAL OPERA HOUSE (J. Neal, mgr.): Irma 17; comic opera and a good one; good voices; pleased fair house. Her Only Sin 26.

**MORRISON.**—AUDITORIUM (Lewis and Skelly, mgrs.): Winninger Brothers 23-28.

## INDIANA.

**FORT WAYNE.**—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): James Kennedy Stock co. 9-13. Plays: True Irish Gentleman, Fight for Honor, O'Flynn of Mexico, Sheridan Keene, Detective; Temptations of Great City, Why Women Hate Women, Man Behind, Gilded Fool; good co. and business. Eva Tanguay in Sambo Girl 14; excellent production; pleased good houses. Human Hearts 16. Mary Emerson in His Majesty and the Maid 17. Peddler, matinee and evening, 18. Weary Willie Walker 19. Dan Sully in Our Pastor 20. Bunch of Keys 21. Captain Barrington 23.

**LOGANSPORT.**—DOWLING THEATRE (J. E. Dowling, mgr.): Walker Whiteside in David Garrick's Love 10; excellent satisfaction; good house; bad weather. Sambo Girl, with Eva Tanguay, 13; no performance; disappointed capacity advance sale; private manager did not arrive. Wife in Name Only 14; poor performance and house. Sam T. Jack's Burlesquers 16; fair house and satisfaction. Mildred Holland in Triumph of an Empress 17. Aristocratic Tramp 18. Dolly Varden 19.==ITEM: Walker Whiteside was born and reared in Logansport.

**RICHMOND.**—GENNETT THEATRE (Ira Swisher, mgr.): Uncle Josh Perkins 11 pleased fair business. Otis Skinner in Harvester 14; good performance; S. R. O. Fisher and Walter co. 16-21 (except 19). Eva Tanguay 19. Peggy from Paris 25. Cousin Kate 26. Little Homestead 28. Peddler 30. Happy Hooligan Feb. 1. Sho-Gun 4.==NEW PHILLIPS THEATRE (O. G. Murray, mgr.): At the Races 11 pleased fair business. Thelma 14; good performance and business. Weary Willie Walker 21. Aristocratic Tramp 24.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Cecilia Loftus in Serio-Comic Governess 9 delighted large house; excellent performance and co. Walker Whiteside in David Garrick's Love 10 pleased fair house. Elinore Sisters in Mrs. Delaney of Newport 11; good business; amused. North Brothers 16-21 opened to big house.==AUDITORIUM (Harry G. Sommers, mgr.): Maloney's Wedding 9; topheavy house. Wife in Name Only 11 thrilled few. Daniel Sully in Our Pastor 21. Rachel Goldstein 26.

**HUNTINGTON.**—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Sweet Clover 11; splendid play; owing to very heavy rainstorm small house. Girls Will Be Girls 14; excellent business; co. and play good. Al. Leach had to leave for New York at the end of the second act, having received a dispatch stating the serious illness of his wife. Who Goes There pleased well filled house 16; play and co. fair. Bunch of Keys 20. Captain Barrington 24.

**PERU.**—WEBB OPERA HOUSE (F. B. Webb, mgr.): Mildred Holland 16; big business; advance prices; pleased. Sam T. Jack's Burlesquers 17; good business; pleased topheavy house. Peddler 23. Walter Perkins in Who Goes There 30. His Better Half Feb. 1. David Harum 2. Robert Downing 4. Sign of Cross 10. Lost Boy 16. Neville Stock co. 20-25. Buster Brown 30.

**EVANSVILLE.**—GRAND (Pedley and Burch, mgrs.): Cutter and Williams co., after week's stand 9-14, disbanded here. Red Feather 10 pleased large house, as did Crisis 16, with Nannette Comstock. Trolley Party 21. Peggy from Paris 23.==PEOPLE'S (Pedley and Burch, mgrs.): Anna Eva Fay 9-14; fair houses. Happy Hooligan 15; large house. Sambo Girl 22.

**GOSHEN.**—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Mary Emerson in His Majesty and the Maid 16; topheavy house; good satisfaction; Miss Emerson made excellent impression; support poor. Rachel Goldstein 19.==ITEM: Messrs. Sanders, Neldig and Hay have temporarily abandoned erection of new theatre here, although they have plans in readiness to proceed on short notice.

**ANDERSON.**—GRAND OPERA HOUSE (C. C. Foos, mgr.): Under Southern Skies 9; good business; fine satisfaction. Eben Holden 12; excellent satisfaction; good business. Peck's Bad Boy 14, matinee and night; pleased good houses. Rentfrow's Jolly Pathfinders 15-21 opened to good business; excellent satisfaction.

**LA PORTE.**—HALL'S THEATRE (C. M. Bruns, mgr.): Wife in Name Only 10; fair co.; house poor. York State Folks 17 pleased large house. At Old Cross Roads 19. Queen of White Slaves 21 canceled. His Better Half Feb. 4. Pretty Peggy 7. Sales' Minstrels 13. Sign of Cross 15. Sam Thorne in Peddler 21.

**ELWOOD.**—KRAMER GRAND (J. A. Kramer, mgr.): Under Southern Skies 11; good performance; attendance fair. Who Goes There 14; S. R. O.; return 17. Sam T. Jack's Burlesquers 19. Ten Nights in Bar Room 21. Two Married Men 23. Married Man's Troubles 24. His Better Half 26. Betrayed at Altar 27.

**HAMMOND.**—TOWLE OPERA HOUSE (James Wingfield, mgr.): Royal Slave 15; large house; entire satisfaction. Nankeville's Minstrels 22. Child of Slums 29. Peddler Feb. 5. Sherlock Holmes 12. Old Clothes Man 19. Millionaire Tramp 26.==ITEM: Ashland Dramatic co. in Her Only Sin 19. Brother Against Brother 20. Slaves of Russia 21.

**VALPARAISO.**—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Eben Holden 6 pleased good house. When Bell Tolls 10; good house; performance fair. Creatore's Band 14; large house. York State Folks 16; capacity; excellent production. Pretty Peggy Feb. 6.

**RUSHVILLE.**—CITY OPERA HOUSE (Howard Mullen, mgr.): Thelma 11 pleased good house. Peck's Bad Boy 18. Done Brown co. 23. Little Homestead 27.==ITEM: H. W. Cole sold management to Howard Mullen 2. Mr. Mullen will continue to honor contracts made by Mr. Cole.

**FRANKFORT.**—BLINN THEATRE (E. Langebrake, mgr.): At Old Cross Roads 14; good attraction; house fair account cold weather. Mary Emerson in His Majesty and the Maid 24. Ruined Life 27. Peggy from Paris 28. Her Only Sin 31. Sign of Cross Feb. 4.

**ELKHART.**—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Elinore Sisters 10 pleased crowded house; good co. Captain Barrington 12, by William Bramwell; excellent satisfaction; one of best entertainments this season. His Better Half 27. Peddler Feb. 2.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Out of Fold 11; fair audience; satisfactory performance. Girl from Kansas 19 failed in getting its advance agent here. Happy Hooligan 24. Hi, Si and I 26.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): Wife in Name Only 9; fair house; good co. Old Clothes Man 13 pleased good house. Royal Slave 19.

**DECATUR.**—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): My Friend from Arkansas 6; fair crowd; fairly pleased. Patten and Perry 11; good house; well pleased.

**WASHINGTON.**—SPINK'S OPERA HOUSE (Frank Greene, mgr.): Hooligan's Troubles 4; matinee good patronage, night poor; performance fair. Alphonse and Gaston 21.

**UNION CITY.**—UNION GRAND THEATRE (S. J. Fisher, mgr.): Under Southern Skies 12 delighted large audience; co. excellent. Fisher and Walters Stock co. 23-25.

**MUNCIE.**—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Mildred Holland in Triumph of an Empress 12 pleased large house. Strollers 13; excellent business.

**TIPTON.**—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Peck's Bad Boy 10; large audience; pleased. John H. Preston in Ingomar 16; fair audience; well received.

**ANGOLA.**—CROXTON OPERA HOUSE (R. A. Willis, mgr.): My Friend from Arkansas 17; fair co. and business. At Old Cross Roads 27. Howard-Derset co. Feb. 8. Stetson's U. T. C. 14.

**PORTLAND.**—AUDITORIUM (W. H. Andrews, mgr.): Ruined Life 11; good business and satisfaction. Aristocratic Tramp 23. Fisher and Walters 30-Feb. 1. Trip to Egypt 6.

**BLUFFTON.**—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Ruined Life 16; good co.; fair business. Mary Emerson in His Majesty and the Maid 19; advance sale good.

**NEW HARMONY.**—THRALLS OPERA HOUSE (A. E. Fretagrot, mgr.): Hooligan's Troubles 17; fair co.; good house.

**ALBION.**—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): My Friend from Arkansas pleased good house 13. When Bell Tolls 26.

**GARRETT.**—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Ruined Life 18. Slaves of Orient 26. Betrayed at Altar Feb. 3.

**WABASH.**—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Mary Emerson in His Majesty and the Maid 15; excellent attraction; good house.

## INDIAN TERRITORY.

**DURANT.**—WILSON OPERA HOUSE (J. L. Wilson, mgr.): Lyceum Comedy co. 12-14; fine co.; poor business account cold weather. Hans Hanson 16. Midnight Flyer 17.

**LEHIGH.**—BIJOU THEATRE (Boone Williams, mgr.): Midnight Flyer 14; good co. and performance; small business; deserved full house. Josh Spruceby 16. Hans Hanson 19.

**ARDMORE.**—ROBINSON OPERA HOUSE: Quincy Adams Sawyer 14; good business; pleased.

## IOWA.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): American Gentleman 9; good co.; very light attendance account severe weather. Darkest Russia 11; very satisfactory performance; good house. Price of Honor 18. Arizona 19.==ITEM: Emma Janiver, who appeared here in Vivian's Papas this season, at present with The Country Mouse, will be starred next season in new play. The Chorus Girl, made from stories now running in a New York newspaper. DR. AUSTIN J. MUMMERT.

**IOWA FALLS.** — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Arizona 12 delighted fair business; splendid attraction. Roselle Knott in Cousin Kate 18.==ITEMS: Manager Ellsworth is arranging for special train on Rock Island to run from Dows to this place for 'Way Down East—Manager Forrest E. Smith, of Opera House at Marseilles, Ill., hopes to have new house ready for next season to take the place of one destroyed by fire Dec. 28. FRANK E. FOSTER.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, mgr.): Harrison J. Wolfe in Open Gate Dec. 20; very small; pleased audience. Broadway Burlesquers 22; fair house; cleared before it was half over on account of a fire. Audience did not miss much. Thomas Jefferson in Rip Van Winkle did not appear 27 on account of worst blizzard in years. Why Girls Leave Home 29. Sergeant Kitty 31. Charles B. Hanford delighted very large audience 9 in Othello. Peggy from Paris 13; packed house; pleased every one; good co. Arizona 16; fine house; splendid performance. Adelaide Thurston 18 canceled. Break for Liberty 19 canceled. Victor's Royal Venetian Band 20 canceled. Dolly Varden 21 canceled.

**DES MOINES.**—FOSTER OPERA HOUSE (William Foster, mgr.): Maid and Mummy 12, 13; two capacities; one of best and largest cos. here this season. Roselle Knott in Cousin Kate 14 scored decided hit; excellent production; good business. James J. Corbett in Pals 17 pleased large audience. Lawrance D'Orsay in Earl of Pawtucket 18. American Woman 19, 20. Arizona 21. Sign of Cross 24, 25. Royal Venetian Band 27. Girl from Kay's 28.==GRAND OPERA HOUSE (William Foster, mgr.): Shadows of Great City 12-14; highly pleased good business. Smart Set 16-18; excellent performance; satisfaction; good business. No Wedding Bells for Her 19-21. Female Detective 23-25. Millionaire Tramp 26-28.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Darkest Russia 10; performance and business fair. Peggy from Paris 11; much improved performance over last season; good house. Charles B. Hanford in Don Caesar 12; good performance; poor business. Ada Rehan in Taming of Shrew 13; strong co.; good house. Arizona 14; fair houses. Madame Melba 18. Roselle Knott 19. Dolly Varden 20. 'Way Down East 24. Seminary Girl 25. Sign of Cross 26. Frank Rutledge 27, 28. Next Door 29. Maxine Elliott Feb. 3. Murray and Mack 4.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Ashland Dramatic co. 9-11. Ladies' Minstrels 17.==WILSON THEATRE (A. B. Beall, lessee; C. D. Wilson, mgr.): Charles B. Hanford in Don Caesar de Bazan 11; large audience; well pleased. Average Man 13; full house. Roselle Knott in Cousin Kate 16; large audience captivated by Miss Knott's excellent work; support good. Heart of Chicago 19. Dr. Jekyll and Mr. Hyde 21. William Owen 25 canceled. Pretty Peggy Feb. 1. Murray and Mack in English Daisy 3. The World 4. Ghosts 7.

**DAVENPORT.**—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): American Woman 11; good satisfaction; large and fashionable audience. American Gentleman 13 pleased well filled house. Smart Set 14; pleasing performance. Arizona 15; well merited good patronage it received. Dolly Varden 16 canceled. In Far East 17; very poor performance. Shadows of Great City 20, 21. Sign of Cross 22. Innocent Maids 23. 'Way Down East 28. Babes in Toyland 29.==ITEM: Charles Eugene Banks, author of An American Woman, was formerly Davenporter and this was first presentation of play.

**CLINTON.**—THE CLINTON (C. E. Dixon, mgr.): Why Girls Leave Home 12; fair business, weather considered. Peggy from Paris 14; full house; musical part of programme suffered through hoarseness and inability of some of cast, but action of principals and humor of their lines redeemed performance amply. In Far East 16; topheavy house. Girl from Dixie 19. 'Way Down East 23. Innocent Maids 25. From Rags to Riches 26. Sign of Cross 27. Babes in Toyland 30.

**PERRY.**—GRAND OPERA HOUSE (R. M. Harvey, mgr.): The World 11 failed to please small business. John Fay Palmer 13, 14, in Ingomar and Pompeii; star to good advantage; co. inadequate; fair business. Married Man's Troubles failed to appear 17. Millionaire Tramp 25. Murray and Mack Feb. 2.==ITEM: Winara G. Childs, formerly instructor in schools here, is playing lead in Married Man's Troubles.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, mgr.): Peggy from Paris 12 delighted full house. Elinore Sisters in Mrs. Delaney of Newport 13 filled and pleased house. Ada Rehan in Taming of Shrew 17; large advance sale. Dolly Varden 18 canceled. Girl from Dixie 20. 'Way Down East 21. Seminary Girl 24. From Rags to Riches 25. Innocent Maids 26. Maxine Elliott 27. Sign of Cross 28. Babes in Toyland 31.

**SIOUX CITY.**—NEW GRAND (Woodward and Burgess, mgrs.): Roselle Knott 8; most pleasing presentation of Cousin Kate; business fine. James Jeffries 9; good house. 'Way Down East 11; house and performance good. Maid and Mummy 14; big business. Millionaire Tramp 15; fair house and performance. American Woman 16, 17. Smart Set 19. Haverly's Minstrels 21.

**CENTERVILLE.**—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): William Bonelli in American Gentleman 10; satisfaction; support poor; fair house. Holy City 14; excellent co.; spectacular production; greatly pleased full house. Vendetta 16; poor co.; fair business. Elopers 19. Traville the Great 20, 21. Missouri Girl 25.

**CRESTON.**—TEMPLE GRAND THEATRE (Ed C. Keith, mgr.): Charles B. Hanford in Othello 3; very good co.; poor business. Peggy from Paris 6; good co.; S. R. O. Holy City 19. Manager Ed C. Keith resigned Dec. 7. House not yet let.==POTT'S OPERA HOUSE (J. H. Pott, mgr.): James Francis O'Donnell 12.

**KEOKUK.**—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Dolly Varden 11; capacity; one of most satisfactory attractions of season. Darkest Russia 12; fair business. Holy City 13; fair business. American Gentleman 16. Innocent Maids 18. Babes in Toyland 19.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Ada Rehan 14 pleased big business; co. good. 'Way Down East 18. Dolly Varden 19 canceled; sickness in co. Heart of Chicago 21. Seminary Girl 25. Earl Doty in The World 28. Alice, Where Art Thou 30.

**MISSOURI VALLEY.**—NEW THEATRE (Will Smith, mgr.): Heart of Chicago 9; fair house; good performance. Miller's Merry Makers 14; small house owing to lack of advertising; pleased. Sign of Cross 21. Arizona 23.

**INDEPENDENCE.**—GEDNEY OPERA HOUSE (C. E. Romsier, mgr.): Irma Opera co. Dec. 31; very poor; small house. Holy City 4; excellent co.; good play; fair house. Arizona 13; excellent co. and play; S. R. O. 'Way Down East 19.

**ALGONA.**—CALL OPERA HOUSE (C. C. Call, mgr.): Holy City Dec. 27; first-class production; account extremely severe weather, very small house. Arizona 6; packed house; well pleased.

**DECORAH.**—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Charles T. Hanford in Don Caesar de Bazan 10; fair house; good performance. Mason and Mason 26.

**FORT MADISON.**—EBINGER GRAND (W. E. Ebinger, mgr.): Fritz and Snitz (Mason and Mason) 15; good house; excellent performance. Innocent Maids 17. American Gentleman 19.

**ELDORA.**—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Arizona 11 pleased fair house; one of best of season's attractions. George L. McNutt 16; S. R. O. Heart of Chicago 30.

**COUNCIL BLUFFS.**—NEW THEATRE (A. B. Beall, mgr.): Guy Hickman co. opened 15-21 in Alone in Greater New York to capacity; pleased. Arizona 22.

**SPENCER.**—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Married Man's Troubles 26. Study in Scarlet Feb. 2. Taming of Shrew 11.

**OSKALOOSA.**—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Jack Bessey Stock co. 9-14; good business. Babes in Toyland 23.

**NEWTON.**—LISTER'S OPERA HOUSE (A. Lister, mgr.): Married Man's Troubles 12; good performance and business. Jack Bessey co. 16-18.

**LE MARS.**—OPERA HOUSE (R. B. Dalton, mgr.): Heart of Chicago 11; good co.; fair business.

## KANSAS.

**TOPEKA.**—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Princess Chic 9; very fine performance; big business. Babes in Toyland 10; large and fashionable audience; cast excellent. For Her Sake 11; fair business and performance. Roselle Knott in Cousin Kate 12; excellent co.; pleased capacity. Florence Bindley in Street Singer pleased large audience 13; owing to delay company's baggage performance did not commence until 9.30. James J. Jeffries in Davy Crockett 14; large house; good performance. Minister's Son 15; fair house; pleasing performance. Creatore 17. Helen Byron in Sergeant Kitty 21.==AUDITORIUM: Melba 23. DAVID J. AUGUST.

**PARSONS.**—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Babes in Toyland 11; S. R. O.; excellent production. Hottest Coon in Dixie 13; fair business and co. Princess Chic 14; splendid performance; good business. Country Kid 18. Minister's Son 21. Your Neighbor's Wife 25. Uncle Josh Spruceby 28. Faust's Minstrels Feb. 2. Quincy Adams Sawyer 6. Isle of Spice 9. Arizona 13. Ruined Life 15.==ITEM: Princess Chic co. were delayed account of wreck and did not arrive until 9 P.M., so curtain was raised and audience enjoyed watching scenery being put up and hung; performance proper commenced 10.30, audience leaving at 1 A.M. Sunday morning.

**COFFEYVILLE.**—NEW AUDITORIUM (J. B. Lockett, mgr.): Friend of Family 3; fair house; performance excellent. Porter J. White in Faust 5; most fashionable audience of season; A1 co.; big business. Hottest Coon in Dixie 10; fair house and co.; inclement weather. Hills of California 11; fair business; excellent performance; chickens big feature. Two Penitentiaries, matinee and night, 14; fair business and co. James J. Jeffries in Davy Crockett 19. Railroad Jack 20. Kings and Queens Burlesquers 21. Your Neighbor's Wife 24. Joseph Shipman in Twelfth Night 27. Country Kid 28. Josh Spruceby 30.

**CHANUTE.**—HETRICK THEATRE (G. W. Johnston, mgr.): Faust, with Porter J. White, 4; very good stage settings; fine performance. Hills of California 6; one of best attractions of season; merited better house. Hottest Coon in Dixie 7; fair house. Sherlock Holmes 12; fair house; more than pleased. James J. Jeffries in Davy Crockett 16; scored heavily; one of largest houses of season. Murray and Mack 19.==WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Korak Wonder co. 5-14 opened to S. R. O. in East Lynne, followed by Escaped from Sing Sing, Dad's Girl, Country Kid 16.

**CHERRYVALE.** — OPERA HOUSE (Charles Cash, mgr.): Opened Dec. 2 by Walker Whiteside in David Garrick's Love; large and appreciative audience, composed of the better class here, who were unanimous in saying it was best performance ever given here, forcing Mr. Whiteside several times to repeated curtain calls; house is new building of brick, seating capacity 900. Hills of California 10; very good co. and business. Hottest Coon in Dixie 12 pleased good business. Kings and Queens 19. Your Neighbor's Wife 21 canceled. Railroad Jack 23.

**PITTSBURG.**—LA BELLE THEATRE (W. W. Bell, mgr.): Man Behind 8; good house; poor co. Her Only Sin 9; fair house and co. Sherlock Holmes 11; large house; well pleased. Babes in Toyland 12; big house; very good co. Railroad Jack 13; poor house and co. Hills of California 14; large house; fair co. Princess Chic 15; large house; very well pleased. Murry and Mack 16. Boy of Streets 17. Trip to Africa 21. Minister's Son 23. Harrison J. Wolfe 27. Finnigan's Ball 28.

**HUTCHINSON.**—HOME THEATRE (W. A. Loe, mgr.): Porter J. White in Faust 9; excellent co. and house. W. B. Patton in Minister's Son 11; fine co.; fair business.==ITEM: Elks have moved into their new home at 22 First Avenue, East, recently purchased at cost of $5,000. Since purchasing building has been completely furnished and equipped, making it most elegant lodge rooms in city.

**LAWRENCE.**—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Harry Beresford in Our New Man 6; excellent co.; fair business. Irish Pawnbrokers 7; co. pleased. Babes in Toyland 9; greatest extravaganza ever seen here; very strong co.; good business. Sherlock Holmes 14; excellent co. to light house. Minister's Son 16; good co.; light business. American Women 24.

**WINFIELD.**—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Paul Gilmore in Mummy and Humming Bird 10; very good performance; fair house. Wesley and Mack in Irish Pawnbrokers pleased good house 11. Mugg's Landing 14; poor house and performance. Murray and Mack in An English Daisy 20. Harrison J. Wolfe in Hamlet 23. Faust's Minstrels 28.

**WICHITA.**—CRAWFORD THEATRE (E. L. Martling, mgr.): Irish Pawnbrokers 9; fair co.; good business. W. B. Patton in Minister's Son 10; good co.; fair business. Paul Gilmore in Mummy and Humming Bird 11; excellent co.; pleased capacity. Murray and Mack in English Daisy 14; fair co.; good houses.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Irish Pawnbrokers 12; fair co. and house. Muggs' Landing 16; poor house. Open Gate 24. Faust's Minstrels 27. Helen Grantley 30. Fatal Wedding Feb. 1. Trip to Chinatown 8. Arizona 10. Marie Wainwright 13.

**IOLA.**—GRAND THEATRE (C. H. Wheaton, mgr.): Sherlock Holmes 13 pleased large crowd. Your Neighbor's Wife 14 canceled. Man Behind 11; poor co. and business. James J. Jeffries in Davy Crockett 17 pleased fair audience. Sergeant Kitty 27. El Capitan 28 German Lilliputians Feb. 4.

**NEWTON.**—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Country Kid 3; big house; good co. Mugg's Landing 11; small house; poor performance.==ITEM: Manager Johnston has leased Auditorium, seating capacity 2,000, and now has all amusement places of city under his control.

**PAOLA.**—THE MALLORY (Charles H. Mallory, mgr.): Irish Pawnbrokers Dec. 27; full house. Faust's Minstrels 2; S. R. O. Hills of California 5; small house; poor performance. That Little Swede 9; fair house; good performance. Wheel House 16. W. B. Patton in Minister's Son 18.

**OTTAWA.**—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Faust's Minstrels 9; pleasing performance; fair business. Princess Chic 10; excellent performance; small, but well pleased audience; inclement weather. W. B. Patton in Last Rose of Summer 17. Twelfth Night 25. Arizona 30.

**M'PHERSON.**—OPERA HOUSE (C. W. Bachelor, mgr.): Faust 10; excellent satisfaction; fair house. That Little Swede 14; small house; pleased. Twelfth Night 18. Ward's Minstrels 23. Lilliputians 27. Heglen in Zingora 30.

**WINFIELD.**—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Paul Gilmore in Mummy and Humming Bird 10; excellent co.; good business. Irish Pawnbrokers 11; good co.; fair business. Mugg's Landing 14; fair co. and house.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, mgr.): W. B. Patton in Minister's Son 14; excellent performance; pleased small audience; weather very cold. Farland (banjoist) 19. Murray and Mack in An English Daisy 21.

**INDEPENDENCE.**—BAND AUDITORIUM (C. E. Bowen, mgr.): Hills of California 12; good business; excellent co. James J. Jeffries in Davy Crockett 18. Railroad Jack 19. Kings and Queens 21. Faust's Minstrels Feb. 1. Fatal Wedding 9.

**LEAVENWORTH.** — CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Harrison J. Wolfe in Open Gate 14 canceled. Runaway Match (return) 15; fair business; performance good.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Mugg's Landing 8; poor performance; small house. Faust 11; fair performance; poor business.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Candida 10; fair business; performance good. Country Kid 14; fair house. Hills of California 18. Doll's House 19.

**WELLINGTON.**—WOODS' OPERA HOUSE (H. G. Toler, mgr.): Irish Pawnbrokers 10 pleased fair house. Faust's Minstrels 13 delighted fair house; co. good.

## KENTUCKY.

**HENDERSON.**—PARK THEATRE (F. R. Hallam, mgr.): Margaret Neville co. in Carmen, Leah the Forsaken, Woman's Revenge, Du Barry, Hell's Kitchen, Dynamiters, Resurrection, 2-7; strong leading lady; mediocre support; fair patronage. Eva Tanguay in Sambo Girl 23. Mary Emerson in His Majesty and the Maid 27. Romance of Coon Hollow 30.==OPERA HOUSE (Lee Oberdorfer, mgr.): Dooley's Wedding Day 19.

**PADUCAH.**—THE KENTUCKY (James E. English, mgr.): Happy Hooligan, matinee and night, 14; mediocre attraction; fair business. Nannette Comstock in The Crisis 18. Ben Greet's co. in Everyman 24. Eva Tanguay 25. County Chairman 27. Mary Emerson 28. Dudley Stock co. 30-Feb. 5. Coon Hollow 6. Peck and His Mother-in-Law 7. Arizona 8. Princess Chic 11.

**OWENSBORO.**—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Margaret Neville in Du Barry, Resurrection, Carmen, Woman's Revenge, Girl of Slums, Leah the Forsaken, Dynamiters, Hell's Kitchen 9-14; good business; satisfaction. King Dodo 13; disbanded. Happy Hooligan 16; good business; fair performance. Trolley Party 19 canceled. Eva Tanguay in Sambo Girl 24. Coon Hollow Feb. 1.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, mgr.): Grace Van Studdiford and excellent co. in Red Feather to capacity 11. Country Girl 12; fair satisfaction; good audience. Coon Hollow 14; worst ever; fair business.==ITEM: Country Girl received its last presentation of season here, being replaced by The Cingalee.

**SOMERSET.**—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Coon Hollow 13; fair business; very good performance. Boone-Yaki 16, 17; full houses; satisfactory entertainment. Walker Whiteside 24. Katherine Eggleston 25. Smith and Gordon 27. Edward Stock co. 30-Feb. 4.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (Russell, Dye, and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Buster Brown 13; capacity. Thou Shalt Not Kill 19. Hoosier Girl 25. Edwards Stock co. 26-28. Si Stebbins 31.

**ASHLAND.**—THEATRE (S. C. Newman, mgr.): Heart of Texas 1; poor house; weather fierce; pleased. Verna May co. 16; specialties fine; paper bad; house good. Thou Shalt Not Kill 21. Hoosier Girl 24.

**HOPKINSVILLE.**—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Weary Willie Walker 13 (auspices Hopkinsville Fire Department); S. R. O. at 8. Happy Hooligan 17.

**RUSSELLVILLE.**—AUDITORIUM (H. B. Caldwell, mgr.): Happy Hooligan 13; very good performance; fair house. Romance of Coon Hollow 27.

## LOUISIANA.

**NEW IBERIA.**—VENDOME OPERA HOUSE (A. B. Murray, mgr.): John Griffith in Macbeth 7; good house; pleased. In afternoon Mr. Griffith tendered reception at High School, where he gave lecture, which was highly appreciated. Albert Taylor's Stock co. 9-12; small business, account inclement weather; co. exceptionally good for popular prices; deserved patronage. Helen Grantley in Her Lord and Master 13; large and well pleased audience. Holty Toity 15 canceled. Finnigan's Ball 17. Midnight Express 25. Two Little Waifs 31. Thomas Jefferson in Rip Van Winkle Feb. 4. Diplomacy 9.

**SHREVEPORT.**—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Hoyt's Opera co. 10, 11, in Two Orphans and Scout's Revenge; fair productions and houses. Glittering Gloria 12; good performance and house. Wizard of Oz 13; fair performance; good house. Dockstader's Minstrels 15; excellent production; largest crowd ever seen at Opera House. San Toy 16. Thomas Jefferson 18. Holty Toity 20. Uncle Josh Spruceby 21. Friend of Family 22. Billionaire 23. Rose Coghlan 24. Dora Thorne 25.

**PLAQUEMINE.**—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Salisbury's Pictures 10; small audience; while stereopticon was in progress celluloid films caught fire and stampede took place; fortunately crowd was not large and made its escape without any one being seriously injured, only damage being to machine and films. Chicago Trans[illegible] 15; good audience; well pleased. Duncan Clark's [illegible] Minstrels 23. Midnight Express 29 canceled.

**ALEXANDRIA.**—RAPIDES [illegible] Flagg, lessee and mgr.): Glittering [illegible] good house. Wizard of Oz 12; good [illegible] notwithstanding very bad weather, [illegible] strels 14; good show and business. [illegible] Finnigan's Ball 19. [illegible] Stregoff 25. San Toy [illegible] Shady Belle 30.

**MONROE.** [illegible] Quincy Adams [illegible] business [illegible] fair performance; [illegible] are splendid [illegible]

LAKE CHARLES [illegible]

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Finney, mgr.): Helen Grantley in Her Lord and Master 8; fair co. and business. John Griffith in Macbeth 12; very poor business; performance fair; weather very bad. Albert Taylor Stock co. 15-21.

**LAFAYETTE.**—JEFFERSON THEATRE (Dr. F. E. Girard, mgr.): Holty Toity (opening night) 15; good co.; attendance 700. Finnigan's Ball 18. Iris 23. Chicago Tramp 28. Unwritten Law Feb. 3. Creston Clarke 4. Lewis Morrison 12.

## MAINE.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): Dot Karroll closed 2-7 to Fair business, presenting to interested audiences Titled Outcast, Fatal Likeness, Night in Chinatown, Heart of Virginia, Moths of Society, Moonshiners, Dan Kelly, Goody Two Shoes, William Faversham in Letty 9; excellent co.; large and highly pleased audiences. Keystone Dramatic co. opened to big business 10-14, presenting to highly pleased audiences Stranger in Strange Land, Christian, Fatal Scar, East Lynne, Out of Jaws of Death, For Home and Honor, Tie That Binds, Hand of Man, Camille, Uncle Tom's Cabin and performances all right. Rogers Brothers in Paris 16; good house; co. and performance good. Isle of Spice 17; excellent co.; more than pleased packed house. Payton Comedy co. 23-28 (except 25). Nance O'Neil (return) 25. Fiske Stock co. 30-Feb. 4 (except 31). County Chairman 31. Irene Myers 6-11.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Roe Stock co. closed 9-11; good business. Maro 12; medium house; pleased. Fields and Hanson's Minstrels 13 canceled. Isle of Spice 14; packed house; excellent co. and performance. Thorne Dramatic co. 23-27. Nance O'Neil 28. Colonial Stock co. 30-Feb. 4. Corinne-Runkel co. 13-19.——ITEM: George Fiske, of Isle of Spice co., once resident of this city, renewed acquaintances here 15.

**BATH.**—COLUMBIA THEATRE (Oliver Moses, mgr.): After four weeks of darkness house opened with Fiske Stock co. 16-21 to good business; co. and specialties fair. Plays: Soldier of Empire, Red River, Carmen, Dr. Jekyll and Mr. Hyde, Knobs o' Tennessee, Breaking Ban, Hearts and Arms, Esmeralda, Pink Dominoes, Cinderella. McGill and Shipman's Stock co. 23-28.

**PORTLAND.**—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Myrkle-Harder Stock co. 2-7. Plays: Slave Girl, My Jim, Quaker Tragedy, Fisherman's Daughter, At Risk of His Life, Tide of Fortune, Along the Kennebec; good houses. William Faversham in Letty 11. Dot Karroll 9-14 (except 11). Rogers Brothers 18. Isle of Spice 20, 21.

**LEWISTON.**—EMPIRE THEATRE (Cahn and Grant, props.): Isle of Spice 16; S. R. O. Rogers Brothers in Paris 17; fine business. Dot Karroll 18-21 opened to big business. Irene Myers co. 23-28 (except 24). Nance O'Neil 24.

**BRUNSWICK.**—TOWN HALL THEATRE (Harvey J. Given, agent): Harry Barrow's Dramatic co. 25. French Dramatic co. Feb. 1.——ITEM: Parties are considering the advisability of building an opera house in this town.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Creatore's Band 9 pleased large, representative audience. Wayward Son 10; fair performance and business. Volunteer Organist 12 pleased two large audiences; good co. Denver Express 13; fair performance and business. Quincy Adams Sawyer 14; usual big house; excellent co. Howard-Dorset Stock co. 16-21 opened and pleased packed house with Why Jones Left Home; rather pleasing co.; several clever specialties. Quinlan and Wall's Minstrels 23 canceled. Great Eastern Stock 23-25. Kellar 28. Jewel of Asia Feb. 1. Great Lafayette 2. At the Races 3. Sun's Minstrels 4.

**ANNAPOLIS.**—COLONIAL THEATRE (W. A. Hollebough, gen. mgr.; John R. Strange, bus.-mgr.): Robert Mantell 6, 7; good performances; poor business owing to severe snow and rain storms. Guy Brothers' Minstrels 25. Quincy Adams Sawyer 26. Ezra Kendall 28. Eleanor Robson 30.

**CAMBRIDGE.**—AUDITORIUM (Mace and Nathan, mgrs.): Uncle Josh Spruceby 17; S. R. O.; best performance so far this season. Guy Brothers' Minstrels 31. Maud Muller Feb. 2.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Denver Express 17; good house; fair performance. Guy Brothers' Minstrels 19; large house; co. good. Quincy Adams Sawyer 24.

## MASSACHUSETTS.

**FALL RIVER.**—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Phelan Stock co. 9-14; excellent business; engagement extended to 16, when Angel of Alley and Bachelor's Honeymoon were presented. Lulu Glaser in Madcap Princess 17; fine production; excellent co.; large attendance. 'Way Down East 18; splendid production; co. excellent; attendance very large. Bennett-Moulton co. 20-28. Plays: Fatal Coin, Daughter of People, Jealous Wife, Lyndon Bank Robbery, Shadowed Lives, Belle of Virginia, Shipwrecked, Sidelights of New York, By King's Command, Lady of Lyons, Henry Miller Feb. 1. Shop Girl 2. Human Hearts 3, 4. Willis Comedy co. 6, 7. County Chairman 8. Nance O'Neil 9.——ITEMS: Great strike, which lasted twenty-six weeks, was settled by aid of Governor Douglas 18 and operatives returned to work 19. Every one is glad that it is over, and business at theatres will soon feel result by an increased attendance.—Business at Academy has shown marked improvement, better class of attractions playing to good business.

**LYNN.**—THEATRE (Frank G. Harrison, mgr.): E. V. Phelan Musical Comedy co. 9-14 (except 11); performances and attendance good. Plays: Telephone Girl, Girl from Paris, Bohemian Girl, Jack and Beanstalk, Isle of Champagne, Belle of New York. 'Way Down East 11; excellent co.; S. R. O. matinee and evening. Irene Myers Stock co. 16-21; performances and attendance fair. Plays: Night Before Christmas, Little Brigadier, Burglar and Waif, Great Temptation, Heart of Colorado, Little Mother, King of Detectives, Break for Liberty. Myrkle-Harder co. 23-28.——ITEM: Antoinette Le Goult, a Lynn singer, but now a member of Phelan co., was remembered by her friends 10 at performance and presented with valuable diamond ring.

**PITTSFIELD.**—COLONIAL THEATRE (James P. Sullivan, mgr.): Mrs. Wiggs of Cabbage Patch 14; fine performances; crowded houses. Human Hearts 18; good business; interesting melodrama. U. T. C. 19. Robert Mantell 21. William Faversham 26. Eternal City 27. Field's Minstrels 28.——ACADEMY OF MUSIC (John F. Cooney, mgr.): Alonzo Hatch Moving Picture and Concert co. 16; large audience; well pleased. Manager Cooney has installed new stage and will play vaudeville and burlesque cos. This house will now seat 1,200 people.

**HOLYOKE.**—OPERA HOUSE (S. F. Callahan, mgr.): Mrs. Wiggs of Cabbage Patch 12; good co.; fair business. Human Hearts 16; good co.; poor business. Tenderfoot 18; excellent co. and business. Escaped from the Harem 19-21 opened to fair house. For Fame and Fortune 23-25. U. T. C. 26, 27.——THE EMPIRE (T. F. Murray, mgr.): In Shadow of Gallows 23-25. Factory Girl 26-28.——ITEM: Empire is about to open, after being closed to make necessary changes in its entrances, which have cost $2,000.

**NORTH ADAMS.**—EMPIRE THEATRE (John Sullivan, mgr.): William Faversham in Letty 2; strong attraction and co. Magda, with Nance O'Neil, 6; one of best attractions of season; large audience in spite of heavy storm. Mrs. Wiggs of Cabbage Patch 15. Richard Carle in Tenderfoot 16; crowded house; Carle and Will Rock only strong features; chorus good. Human Hearts 17; fair performance. Stetson's U. T. C. 18; usual crowds. Robert Mantell in Richard III 20. Ireland's Own Band 21.

**HAVERHILL.**—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Myrkle-Harder co. opened 9-14 in My Jim; co. and specialties very good; business good. Other plays: Slave Girl, Along Kennebec, At Risk of His Life, Lost on Pacific, Fisherman's Daughter, Quaker Tragedy, Tide of Fortune, Secret Dispatch, Rogues and Riches. Duberg Comedy co. 16-21. Clara Turner co. 23-28. Katherine Rober Stock co. 30-Feb. 4.

**NEW BEDFORD.**—THEATRE (William B. Cross, mgr.): Louis Mann in Second Fiddle 13; fair business. 'Way Down East 17; capacity. Lulu Glaser in Madcap Princess 18 delighted large audience. Rogers Brothers in Paris 21. Phelan Stock co. 23-28. Plays: Woman Against Woman, Black Hand, Kidnapped, Her Mother's Sin, Bachelor's Honeymoon, Factory Girl's Wrongs, Angel of Alley, Falsely Accused.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Clara Turner co. 16-21 (except 20); fair business. Plays: Japanese Peach Blossom, Roanoke, Wedding Bells, Why Men Tempt Women, Sorceress, Alone in Greater New York, Foxy Grandpa's Kid, Mill Girl's Honor, At Cozy Corners.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Down by Sea 16-18. Planter's Child 23-25. Dog Spy 26-28.

**LAWRENCE.**—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): Harcourt Comedy co. 11-14; fair houses. Myrkle-Harder co. 16-21 (except 19); fair business. Plays: Slave Girl, My Jim, Tide of Fortune, Risk of His Life, Quaker Tragedy, Fisherman's Daughter, Along Kennebec, Secret Dispatch, Lost on Pacific. Rogers Brothers in Paris 19; good house. Rice's Merry Shop Girls 23. Fays 24-28.

**FITCHBURG.**—CUMINGS THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Irene Myers Stock co. 9-14; good co.; splendid business. Plays: King of Detectives, Two Orphans, Little Mother, Heart of Colorado, Night Before Christmas. Harcourt Comedy co. 16-21; fair co.; good business. Human Hearts 23. Hearts of Oak 25. Ireland's Own Band 25.

**WORCESTER.**—THEATRE (James F. Rock, res. mgr.): 'Way Down East 19-21; excellent performance and co.; crowded houses. Rice's Merry Shop Girls 25. Robert Edeson in Strongheart 26. Checkers 31.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): Lilliputians 16-21; good performance; fair business. Down the Pike 23-28.

**SALEM.**—THEATRE (G. B. Cheatham, mgr.): Fays 10-14; full houses; greatly pleased. Phelan Musical Comedy co. 16-21; good business.——ITEM: Ben Turbett, Salem boy, with Phelan Comedy co., was presented 16 at the performance with fine Elk's charm, gift of members of Salem Lodge, B. P. O. E., 799, of which Mr. Turbett is member.

**BROCKTON.**—CITY THEATRE (W. B. Cross, mgr.): Bennett-Moulton co. 9-19 opened second week to capacity. Plays: Jealous Wife, Belle of Virginia, Fatal Coin, By King's Command, Daughter of People, Shipwrecked, Shadowed Lives, Lady of Lyons, Lyndon Bank Robbery, Sidelights of New York. Harcourt Comedy co. 23-28.

**TAUNTON.**—THEATRE (Cahn and Cross, mgrs.): Louis Mann in Second Fiddle 14; small but well pleased audience. Frankie Carpenter 16-21; large business. Plays: Pawn Ticket 210, My Dorothy, Kentucky Girl, Queen in Rags, Polly MacGregor, 'Lizbeth of Hickory.

**NORTHAMPTON.**—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Richard Carle fully satisfied fair house in Tenderfoot 17. Human Hearts 19. U. T. C. 21. Daniel Ryan 30.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred Colle, mgr.): Professor Don Wabler (boy magician) 19 pleased large audience. U. T. C. 23. Hearts of Oak 27.

**MARLBORO.**—THEATRE (Bert C. Riley, mgr.): Wills Musical Comedy co. 9, 10; two very small houses; performances fair. Down by Sea pleased fair house 11. Stetson's U. T. C. 14. Slaves of Mine 16.

**ATHOL.**—OPERA HOUSE (Albert Ellsworth, mgr.): Stetson's U. T. C. 17; good house. Lucier's Minstrels 19.

**WEBSTER.**—MUSIC HALL (Charles H. Whitney, res. mgr.): Drummer Boy (local) 18-20; benefit Post 64, G. A. R.

## MICHIGAN.

**SAGINAW.**—ACADEMY (John M. Ward, mgr.): Charlie Grapewin in Awakening of Mr. Pipp 15; two full houses; well pleased. Grace Hayward co. 16-21 in Slaves of Russia, Thelma, Dora Thorne, His Sister's Honor, Belle of Richmond, Caught in Web. William Bramwell in Captain Barrington 22.——JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Dangers of Working Girls 15-18 opened to good business; good co. Lighthouse by Sea 22-25.

**CHEBOYGAN.**—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Rodney Stock co. 9-14. Lost and Won 9; good business. A Moonshiner's Fate 10; very good. Love, Honor and Duty 11; fair business. Royal Prisoner (Elks' Night) 12; full house; every one pleased; Elks entertained co. at Temple after performance. Bitter Atonement 13; very good. Siege of Alamo 14; good; co. O. K.

**BAY CITY.**—WASHINGTON THEATRE (W. J. Daunt, mgr.): Charley Grapewin in Awakening of Mr. Pipp 13, 14; three good houses; excellent attraction. Kennedy Players opened for four nights 15; business good. Captain Barrington 21. Orphan's Prayer 22. Grace Hayward co. 23-28. Showman's Daughter 31.

**LANSING.**—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Charley Grapewin in Awakening of Mr. Pipp 9; good co.; S. R. O. Dangers of Working Girl 13 pleased good business. Elopers 25. Old Cross Roads 26. York State Folks 27. Robert Fitzsimmons 28. Walter Perkins in Who Goes There 30.

**MUSKEGON.**—THE GRAND (Harry Banjo, mgr.): When Women Love 10; fair co. and business. Hi Henry 13 pleased full house. Orphan's Prayer 15 pleased good business. Village Postmaster 18. Hidden Crime 22. Who Is Who 29. Slaves of Russia Feb. 5.

**GRAND RAPIDS.**—MAJESTIC (L. Delamarter, mgr.): Seminary Girl 12-14; fair business. Captain Barrington 15-18; good co.; large houses. Village Postmaster 19-21.——GRAND (O. Stair, mgr.): When Women Love 15-18; fair performance. Factory Girl 19-21.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Deserted at the Altar 12 pleased small audience. Captain Barrington 13; fair house; pleased. Orphan's Prayer 17 pleased large audience. At Old Cross Roads 21. Village Postmaster 23.

**MANISTEE.**—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Orphan's Prayer 6; excellent performance; good business. When Women Love 11; good performance; fair business. Hi Henry's Minstrels 14, 15; good business; excellent performances.

**COLDWATER.**—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Stage illusion, Creation, did not fill 13, 14 after billing, owing to abrupt close of tour at Decatur, Ind. Ruined Life 19. Village Postmaster 24. Bob Fitzsimmons in Fight for Love 26.

**JACKSON.**—ATHENAEUM (H. J. Porter, mgr.): Seminary Girl 11 pleased good house. George Sidney in Busy Izzy 12; fair business; co. good. Maloney's Wedding 14; light co.; fair business. Hidden Crime 17. Orphan's Prayer 18. Captain Barrington 20.

**IRON MOUNTAIN.**—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Devil's Auction 14; finest production this season; enthusiastically received by fair house. Hi Henry's Minstrels 26. Why Girls Leave Home Feb. 16.

**BATTLE CREEK.**—POST THEATRE (E. R. Smith, mgr.): Awakening of Mr. Pipp 11; fair house; good satisfaction. Hi Henry's Minstrels 12; good house; excellent satisfaction. Captain Barrington 14; full houses; excellent satisfaction.

**BENTON HARBOR.**—BELL OPERA HOUSE (Fred Felton, mgr.): Maloney's Wedding 10 disappointed fair house. In a Woman's Power 11; fair co. and house. Royal Slave 17 pleased fair house. Hidden Crime 20. North Brothers 19-21.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, mgr.): Charley Grapewin in Awakening of Mr. Pipp 12; good co.; pleased capacity. Rip Van Winkle 14; capacity. Kennedy Players 23-28.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): George Sidney in Busy Izzy 13; capacity; big hit. At Old Cross Roads 28. Murray Comedy co. 30-Feb. 4.

**CADILLAC.**—THE CADILLAC (C. E. Russell, mgr.): Orphans' Prayer 9 pleased light business; blizzard. Hi Henry's Minstrels 16; $362 house; crowds turned away; splendid satisfaction. Hidden Crime 25.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Village Postmaster 16; good house; fine co.; well pleased. Sign of Cross Feb. 17.

**OWOSSO.**—OPERA HOUSE (C. Melenbacher, mgr.): Durno (magician) 16; small house. Kennedy Players 19-21. Orphan's Prayer 23. Old Clothes Man 27.

**MENOMINEE.**—NEW OPERA HOUSE (H. N. Rounsefell, mgr.): Sign of Cross 7, 8; excellent co. and performance; good houses. Arizona 17. Elinore Sisters in Mrs. Delaney of Newport Feb. 6.

**SOUTH HAVEN.**—SELKIRK OPERA HOUSE (M. V. Selkirk, mgr.): Orphan's Prayer 16; excellent co.; light business.

**HANCOCK.**—KERREDGE THEATRE (Ray Kerredge, mgr.): Devil's Auction 9; full house; pleased. Charles Hawtrey in Message from Mars 20.

**TECUMSEH.**—NEW BRADLEY (J. J. Orr, local mgr.): Hidden Crime 16; light house; performance fair.

## MINNESOTA.

**DULUTH.**—LYCEUM (C. A. Marshall, mgr.): William Collier in Dictator 9; large and well pleased house. Arizona 10, 11; good houses. Maxine Elliott in Her Own Way 13, 14, with matinee; large houses; good performance. Charles Hawtrey in Message from Mars 17, 18. Chinese Honeymoon 20, 21.——METROPOLITAN: After Midnight 16-20.

**NORTHFIELD.**—AUDITORIUM (Ware and Reed, lessees: A. K. Ware, res. mgr.): Columbia Opera co. 7; poor house; co. good. Harold Nelson and good co. to fine house 10, in Heart and Sword. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 16; good performance; fair house. Pretty Peggy 27.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): Elinore Sisters 14 in Mrs. Delaney of Newport; topheavy house; chorus good; specialties fair. After Midnight 21. Why Girls Leave Home 26. Chinese Honeymoon 27. Babes in Toyland Feb. 2.

**WILLMAR.**—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Columbia Comic Opera co. 12, 13, in Dorothy, Two Vagabonds; fine co.; fair business. Chase-Lister co. 16-21. Study in Scarlet 23 canceled. Why Girls Leave Home Feb. 3.

**ROCHESTER.**—METROPOLITAN THEATRE (J. F. Reid, mgr.): Dr. Jekyll and Mr. Hyde 13; fair business. William Owen 19. St. Olaf's College Band 20. Mason and Mason 28.

**FARIBAULT.**—OPERA HOUSE (Ware and Reed, mgrs.): Heart and Sword 11; excellent co.; poor business account very severe storm. Pretty Peggy 20. Why Girls Leave Home 30.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): After Midnight 15; fair house. Columbia Opera co. 16, 17 in Dorothy and Erminie; poor houses and co.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Human Hearts 10; good house and co. Harold Nelson 26. Show Girl Feb. 9.

**FAIRMONT.**—OPERA HOUSE (W. W. Ward, mgr.): Heart of Chicago 16; good house; pleased. Dr. Jekyll and Mr. Hyde 20.

**BRAINERD.**—OPERA HOUSE (C. P. Walker, mgr.): Harold Nelson in Heart and Sword 23.

## MISSISSIPPI.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Rose Coghlan and Howard Kyle 11 made great hit in Diplomacy; fine co., play and business. County Chairman 13; first-class cast and performance; heavy house. Glittering Gloria 14 disappointed two audiences; this class of play at $1.50 per is great factor toward frequent display of empty benches at Walnut. Wizard of Oz 16. Tenderfoot 25. Friend of Family 27. Savage's English Grand Opera co. 31. Creston Clarke Feb. 1. San Toy 2. Grace Van Studdiford in Red Feather 3. Chinese Honeymoon 4. Arnold Stock co. 6-11. Runaways 14.

**HAZLEHURST.**—FALER'S OPERA HOUSE (Charles Flowers, mgr.): Allen G. Hall 10; account of illness failed to appear. Duncan Clark's Female Minstrels 11; thoroughly disgusted large male audience. Midnight Express 29. Barlow's Minstrels Feb. 3. Barlow and Wilson's Minstrels 13.——ITEM: Pearl Allino, member of Duncan Clark's Female Minstrels, shot and dangerously wounded by man named Curry in Utica, was brought here Tuesday last in unconscious condition. Miss Allino was at once attended by physician, who pronounced her wound dangerous.

**JACKSON.**—THE CENTURY (V. Otis Robertson, mgr.): Rose Coghlan in Diplomacy 9 delighted large and fashionable audience; excellent co. Girl from Dixie 10 satisfied fair house. County Chairman 11 pleased good business; co. and play well received. Convict's Daughter 12; satisfactory house. Glittering Gloria 16. Wizard of Oz 17. Unwritten Law 24. Tenderfoot 26. Friend of Family 28. English Grand Opera co. 30. Creston Clarke 31. San Toy Feb. 1. Chinese Honeymoon 2. Barlow's Minstrels 3.

**CORINTH.**—OPERA HOUSE (Edwin East, mgr.): Hello, Bill 18. Depew-Burdette Stock co. 12-14. Plays: Lights of Gotham, Country Boy, Siege of Alamo, Little Red Riding Hood; big houses; performances above the standard; pleased.

**GREENVILLE.**—GRAND OPERA HOUSE (H. E. March, mgr.): Rose Coghlan and Howard Kyle in Diplomacy 13; large house; splendid performance. County Chairman 14; more than delighted audience; great play and co. Wizard of Oz 19. Creston Clarke 21.

**CLARKSDALE.**—THEATRE (J. H. L. Ward, mgr.): Rose Coghlan in Diplomacy 16; exceedingly fine; good business. Wizard of Oz 30. Weary Willie Walker 24. Unwritten Law 27. Friend of Family Feb. 2. Barlow's Minstrels 15.

**WEST POINT.**—OPERA HOUSE (West and Dodenhoff, mgrs.): Kersands' Minstrels 10; S. R. O.

## MISSOURI.

**JOPLIN.**—NEW CLUB THEATRE (L. F. Ballard, mgr.): Her Only Sin 8; good co. and attendance. Thomas Jefferson 9; good co.; large house. Sherlock Holmes 10; good co.; large attendance. Babes in Toyland 13; excellent co.; stunning costumes; handsomely staged; S. R. O. out long before curtain went up; largest house of season. Murray and Mack 15; good co.; capacity. Trip to Africa 19 canceled. James J. Jeffries in Davy Crockett 21. Minister's Son 22. Chase-Lister co. 23-28. Finnigan's Ball 29. Harrison J. White 3. Price of Honor 5. Rising Generation 6. Quincy Adams Sawyer 9.

**WEBB CITY.**—NEW BLAKE THEATRE (E. S. Brigham, mgr.): Chase-Lister co. Dec. 26; good co.; fair business. Friend of Family 1; good co.; fair business. Man Behind 2 pleased fair audience. Jeffersons in Rip Van Winkle 7. Sherlock Holmes 8. Kings and Queens 14; good attraction; fair house. Hottest Coon in Dixie 15; good house; not pleased. Hills of California 16; good co.; pleased well filled house. Davy Crockett 22.

**KIRKSVILLE.**—BLEES THEATRE (H. E. Logan, mgr.): Moonshiner's Daughter Dec. 27; weather so bad no performance. Man Behind 28; poor performance; small house; bad weather. Boston Ideal Opera co. 30; excellent performance; good house. Railroad Jack 31; good business; fair satisfaction. Married Man's Troubles 2; weather bad; excellent comedy. Little Homestead 6. Innocent Maids 11.

**SPRINGFIELD.**—BALDWIN THEATRE (George H. Olendorf, mgr.): Railroad Jack 9; house fair. Thomas Jefferson in Rip Van Winkle 11; excellent performance; fair house. Babes in Toyland 14; packed house; well pleased. Allison Stock co. 16-21. Sergeant Kitty 24. Clara Thropp 26. Hello, Bill 27. Irish Pawnbrokers 28.

**MOBERLY.**—HALLORAN'S THEATRE (P. Halloran, mgr.): Her Only Sin 13 pleased good house. Innocent Maids, matinee and night, 14; good performance and houses. Jack Hoeffler co. 15-21. Mahara's Minstrels 23. Conroy and Mack 25. Mildred Holland 31. W. B. Patton Feb. 1.

**HANNIBAL.**—PARK THEATRE (J. B. Price, mgr.): Dolly Varden 9; good business. Mason and Mason 13; good business. Julia Gray in Her Only Sin 14; good business. Babes in Toyland 18. Wallack Theatre co. 19-21. Conroy and Mack 24. Mahara's Minstrels 26. Mildred Holland 27. Isle of Spice 30.

**CLINTON.**—BIXMAN'S OPERA HOUSE (W. P. Janis, mgr.): Little Swede 4; fair co. and business. Kings and Queens Burlesquers 11 canceled. Temple Quartette 14; good co. and business. Hills of California 19.

**LAMAR.**—OPERA HOUSE (J. S. Moore, mgr.): Kings and Queens Burlesquers 13; good co., scenery and costumes; fair business. Hottest Coon in Dixie 16. Temple Quartette 17. Country Kid 27. Why Brown Came Down Feb. 2.

**BUTLER.**—OPERA HOUSE (J. A. Trimble, mgr.): Irish Pawnbrokers 5; good co. and business. Boy of Streets 7 failed to appear. American Hobo 13; poorest show this season; small business. Hottest Coon in Dixie 18.

**LOUISIANA.**—PARKS' THEATRE (Michael F. Dallet, mgr.): Innocent Maids 9; splendid performance; full house. Darkest Russia 14; very strong and good co.; fair business. Conroy and Mack in Finnigan's 400 23.

**POPLAR BLUFF.**—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Little Homestead Dec. 30; excellent co. and business. Ghosts 31 canceled. Two Merry Tramps 18. Happy Hooligan 19. Ruined Life 21. Cutter and Williams Stock co. 23-28.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Runaway Match 10; fair house and performance. Boston Ideal Comic Opera co. 13; light house; poor performance.

**MACON.**—BLEES THEATRE (H. Logan, mgr.): Little Homestead 6; good house; fine co. Miller Brothers Comedy co. 23-29. W. B. Patton in Minister's Son 31.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Porter J. White in Faust 23. Hottest Coon in Dixie 26. American Gentleman Feb. 1. Country Kid 2. Minister's Son 3.

## MONTANA.

**BUTTE.**—BROADWAY (Dick P. Sutton, mgr.): Maxine Elliott 10, with splendid co., in Her Own Way; not particularly strong play; pleased; house filled, except gallery. William Collier 13, 14; large business; excellent co. and play. Morrison's Faust 15, 16. Williams and Walker 25, 26. Under Southern Skies 28. Show Girl 29, 30. Sultan of Sulu Feb. 5, 6.

**HELENA.**—THEATRE (J. H. McMillan, mgr.): Biggest house and most fashionable audience of season greeted Maxine Elliott in Her Own Way 9. Willie Collier in Dictator 12; S. R. O. Lewis Morrison in Faust 14; good houses.

**MISSOULA.**—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Williams and Walker in In Dahomey 24.

## NEBRASKA.

**LINCOLN.**—OLIVER (Zehrung and Crawford, mgrs.): Harrison J. Wolfe 10 in Tie That Binds, My Uncle's Will, Open Gate; limited but appreciative audience. James J. Jeffries 11; large business; mediocre performance. Florence Bindley 12; full house; very well pleased. Peck's Bad Boy 13, 14; same good co.; good business. Sign of Cross 18. James J. Corbett 19. Smart Set 20, 21. Sherlock Holmes 23. Murray and Mack 26. Girl from Kay's 27. Maxine Elliott 30.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, mgr.): Harrison J. Wolfe presented three one-act plays, Tie That Binds, My Uncle's Will, Open Gate, 7; fair business; excellent satisfaction; small co., but very efficient. Adams' Comedians in Out of Fold, Secret Dispatch, Buffalo Mystery, Little Minister 12-14 good business; satisfactory performances. Moonshiner's Daughter 30.

**HASTINGS.**—KERR OPERA HOUSE (George Stevenson, mgr.): Lilliputians 4; fair business; good entertainment. Open Gate 6; four people; poor business; good performance. Sign of Cross 16; good business; fine performance. Peck's Bad Boy 19. Maloney's Wedding Day 27. Brush (magician) Feb. 2. Mugg's Landing 8. For Mother's Sake 9.

**FREMONT.**—LARSON THEATRE (W. A. Lowry, mgr.): Charles B. Hanford in Don Caesar de Bazan 17 appeared splendidly to good audience. Sign of Cross 20. Peck's Bad Boy 23. Murray and Mack 28. Uncle Si Haskins 30. Mildred Holland Feb. 6.

**NORTH PLATTE.**—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Maloney's Wedding 14 pleased small house. For Mother's Sake Feb. 6. American Gentleman 11.

**NORFOLK.**—AUDITORIUM (A. J. Dooley, mgr.): Heart of Chicago 10; fair performance; light house. Beggar Prince Opera co. 16. Uncle Si Haskins 21.

**FAIRBURY.**—OPERA HOUSE (C. F. Steele, mgr.): Peck's Bad Boy 11; good performance; specialties improved; good business.

**YORK.**—AUDITORIUM (Joe Brown, mgr.): Beggar Prince Opera co. 3, 4. Peck's Bad Boy 17.

## NEVADA.

**CARSON CITY.**—OPERA HOUSE (George W. Richard, mgr.): Georgia Minstrels 10; fair business. Marie Wainwright in Twelfth Night 13; crowded house.

## NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, mgr.): Isle of Spice 11; packed house; excellent co. William Faversham in Letty 12; large and pleased audience. Louis Mann in Second Fiddle 18. Nance O'Neil in The Jewess 21. E. V. Phelan 22-28. Keystone Dramatic co. 30-Feb. 4 (except 31). De Wolf Hopper 31.——PARK THEATRE (John Stiles, mgr.): Slaves of Mine 12-14 pleased fair houses. Corinne Runkel opened 16-21 in Slave Girl to capacity. Other plays: Colonel's Wife, For Her Brother's Crime, Daughter of Denmark, Hearth and Home, Circus Girl, House of Too Much Trouble, Artful Dodger, Turned Up; co. and specialties above ordinary; 10, 20, 30. Younger Brothers in Bank Robbery 25-28.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Hammond Stock co.'s engagement 9-14 was brought to close 10 by Manager Hartford; co. thoroughly incompetent. Isle of Spice 12; big house; fine performance. Corse Payton co. 16-21 (except 17) opened with Cumberland '61 to good business. Other plays: When Her Soul Speaks, Captain of Nonsuch, An Enemy to Crown, Wealth and Poverty, His Great Crime, Parisian Princess, Crime at Altar, Two Orphans. Louis Mann strongly supported in Second Fiddle (benefit local Odd Fellows) 17; big business; best of satisfaction. Dot Karroll Stock co. 23-28. Nance O'Neil Feb. 1.

**DOVER.**—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Clara Turner co. closed successful week 9-14 with S. R. O.; excellent satisfaction. Wills Comedy co. 23-25.

**NASHUA.**—THEATRE (A. H. Davis, mgr.): Down by Sea 10; fair house; good performance. Hearts of Oak 12 pleased good house. Flynn Stock co. opened 16-21 to crowded house; good co. and scenery.

**EXETER.**—OPERA HOUSE (A. Vaughan, mgr.): Fields and Hanson's Minstrels 18; good co. and business.

**LACONIA.**—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Wills Musical Comedy co. 26-28.

**CLAREMONT.**—OPERA HOUSE (H. T. Eaton, mgr.): Fatal Coin 12. Lyndon Bank Robbery 13. Side Lights of New York 14.

## NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Robert B. Mantell 12, 13 in Richard III and Richelieu; business little better than fair first night and good second; supporting co. not equal to work demanded of them. Way to Kenmare, with Andrew Mack, attracted good house 14; very satisfactory performance. Tenderfoot 27. Margaret Anglin 30. Adelaide Thurston 31. Nat Goodwin Feb. 1. Frank Daniels 2. Wizard of Oz 4.——STATE STREET THEATRE (Frank B. Shalters, mgr.): On Bridge at Midnight 12-14 attracted well and pleased; play finely mounted; co. well balanced. Joe Welch in Cohen's Luck 16-18; large audiences; pleased with both star and co.——ITEM: W. A. Brady was in town 12 looking over Mantell performance of Richard III, which he is to manage next season with large co. and very elaborate mounting. ALBERT C. D. WILSON.

**HOBOKEN.**—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Dora Thorne 12-14; S. R. O.; co. excellent; scenery especially attractive. Alone in the World opened to big business 15-19; co. good; good scenic production. Middleman 19-21. Too Proud to Beg 22-25.
THOMAS J. McALEER.

**ATLANTIC CITY.**—SAVOY THEATRE (Fred Moore, Jr., mgr.): Burgomaster 13; performance excellent; capacity business. Bertha Galland in Dorothy Vernon 14 delighted capacity. Bennett-Moulton co. 16-18; co. fair; business very good. Plays: Jealous Wife, Love and War, Shadowed Lives, Belle of Virginia, Lyndon Bank Robbery. Joe Welch in Cohen's Luck 19. George M. Cohan in Little Johnnie Jones 21. Henry Miller in Joseph Entangled 23. Sky Farm 24. Jewel of Asia 25. Other Girl 27. Adelaide Thurston in Polly Primrose 30. Margaret Anglin in Wife's Strategy 31. Nat Goodwin Feb. 4.

**CAMDEN.**—THEATRE (M. W. Taylor, mgr.): Terry McGovern 12-14; very large business; good co.; S. R. O. at matinees. Royal Slave 16-18; production well staged; big business. Child Wife 19-21. Dora Thorne 22, 24, 25. New York Day by Day 26-28. Too Proud to Beg 30-Feb. 1.——ITEM: Plans rapidly assuming shape for new theatre Manager M. W. Taylor will shortly build in this city. It will be placed downtown, playing to popular prices. Present Camden Theatre will be devoted to high-class productions after Sept. 1, Manager Taylor still retaining the management.

**NEW BRUNSWICK.**—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Garside Stock co. 9-14. Plays: Resurrection, Old Plantation, Woman's Honor, Two Orphans, East Lynne, Deadwood Dick, Camille, New York After Dark; co. ordinary; business good. Minister's Sweetheart 18; play amused large house. At Risk of His Life 21. Liberty

Sing 16-18; topheavy attendance. Younger Brothers 19-21. Race for Life 23-25. James Boys 26-28.
E. A. BRIDGMAN.

**ROCHESTER.**—NATIONAL THEATRE (Max Hurtig, mgr.): Lost Boy 16-18; fine audiences; satisfaction; Edward Blondell excellent; good supporting co. Al. H. Wilson in Watch on Rhine 19-21; good houses; pleased. Billy Clifford 23-25. Eugenie Blair 26-28.==BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Younger Brothers attracted snug houses 16-18. Alvin Wyckoff and Percy Herbert commendable. Escaped from Sing Sing 19-21; good audiences. James Boys in Missouri 23-25. Race for Life 26-28.==LYCEUM THEATRE (M. E. Wolff, mgr.): Margaret Anglin in Wife's Strategy 20, 21; fairly good. Viola Allen 25.
J. W. CARRUTHERS.

**UTICA.**—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Human Hearts 13, 14; large audiences; seemed to please. Queen of Highway 16 pleased good houses. Margaret Anglin in Wife's Strategy 17; co. excellent; mediocre entertainment. Missourians 19; large attendance; seemed to pleased. Rip Van Winkle 20. Stain of Guilt 21.==ITEM: Una Clayton Stock co., which had been attraction at Star, disbanded 16 and since then house has been dark. Miss Clayton and the rest of the co. left for New York, including Francis Morey, who managed the theatre. Star has not been good financial venture since it was built.
JOHN C. WALLER.

**ELMIRA.**—ITEMS: Interior decorators commenced work 16 on new Lyceum, work now being two weeks ahead of contract time. House gives indication of being one of prettiest in State.—Charles Lee, the veteran circus man, died 15 at his home at Canton, Pa., near here. He started on road with a small wagon show about twenty years ago, and succeeded in catching public favor at once. Of late years his has been one of the best known of the smaller circuses, particularly in the East.
J. MAXWELL BEERS.

**GLENS FALLS.**—EMPIRE THEATRE (J. A. Holden, mgr.): Nance O'Neil in Magda 11; small, but enthusiastic audience; excellent performance. Running for Office 12; business and co. good. Two Orphans (all-star cast) 13; S. R. O.; enthusiastic audience; performance excellent. For Fair Virginia 14; business good; pleased. Myrkle-Harder Stock 16-21 opened to S. R. O. Plays first part: Slave Girl, At Risk of His Life, Surrender; co. good; clever specialties. Field's Minstrels 27. Harvey and Gage Stock 30-Feb. 4 (except 2). Viola Allen 2. Howe's Pictures 6. Pit 8. Wife in Name Only 10. Murray and Mackey 13-18.

**TROY.**—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Thomas W. Ross in Checkers 11 delighted capacity. Two Orphans (all-star cast) 12; full houses. Robert Mantell in Richard III 18; S. R. O. Piff, Paff, Pouf 23. Field's Minstrels 28. Eternal City 30.==RAND'S OPERA HOUSE (M. Reis, mgr.): Sign of Four 12-14; fine houses; one of best popular priced shows here this season. Queen of Highway 19-21. Rip Van Winkle 23-25. U. T. C. 26-28.==LYCEUM THEATRE (Burns Gillam, mgr.): Christian 19-24, by Mortimer Snow Stock co. to magnificent business. Mr. Snow is here this week and will remain for several weeks. Romeo and Juliet 23-28.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, mgr.): Bennett-Moulton co. 9-16 closed with Daughter of the People to big business; very successful week. Henrietta Crosman in Sweet Kitty Bellairs 17, with advanced prices; exceptionally large and fashionable audience; one of best attractions ever seen here; receipts, $971. Robert B. Mantell in Richard III 19. Ireland's Own Band (auspices Elks) 20. Field's Minstrels 24. Charles K. Champlin co. 30-Feb. 4.==RONDOUT OPERA HOUSE (William G. Finley, mgr.): Harvey and Gage co. 9-14 closed with Queen of Chinatown to good business. Gay Old Sport 20.

**AUBURN.**—BURTIS AUDITORIUM (E. S. Newton, mgr.): Kirk Brown co. 9-14; excellent business. Plays: Cumberland '61, Man Who Dared, Wheat King, Under the Red Robe, Monte Cristo, In Heart of Russia, David Garrick, Two Orphans, Watch on Rhine 23. Eternal City 25. Viola Allen 27.==BURTIS OPERA HOUSE (E. S. Newton, mgr.): Martin's U. T. C. 11; big business. Trip to Egypt 14; fair house. J. W. Carner 18; good business. Vogel's Minstrels 21; excellent house. Chicago Stock co. 23-28.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Edward Blondell in Lost Boy 14; good business; fair performance. Jere McAuliffe Stock co. opened 16-21 with Tennessee's Pardner to crowded house. Other plays: Young Wife, Counterfeiters, Working Girl's Wrongs, Winning Hand, Inherited, Woman's Victory, Shamus O'Brien, Mad Marriage, Field's Minstrels 23. William Faversham in Letty 24.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE: Nance O'Neil in Magda 13; excellent performance; fair, but very appreciative audience. Robert B. Mantell 14 in Lady of Lyons and Richard III drew well; individual work of star won highest praise. Daniel R. Ryan co. 16-21 opened in Mad King, followed by Royal Lover, Monte Cristo, Lady of Lyons first half; satisfactory performances; good attendance. William Faversham 25.

**GLOVERSVILLE.**—DARLING THEATRE (Will E. Gaut, mgr.): Running for Office 13 pleased good audience; co. good. Harvey and Gage Comedy co. opened 16-21 with Nutmeg Match to S. R. O.; best of satisfaction. Other plays: Rachel Goldstein, Parish Priest, Lost in the Pacific, Tennessee Romance, She Stoops to Conquer, Hearts of the Blue Ridge. Viola Allen 24. Field's Minstrels 25. William Faversham 27.

**ONEIDA.**—MUNROE (E. J. Preston, mgr.): Lyric Stock co. 12-14 in World Against Him, Diamond Robbery, My Mother-in-Law, Only a Woman's Sin; fair business; co. and performances not up to standard. Rip Van Winkle 19. When Women Love 21. Gay Old Sport 27. Only Way Feb. 4. Klark-Urban co. 20-25. Royal Slave 28.==ITEM: Lyric Stock co. disbanded and Enid Mayo's Lady Audley's Secret co. is reported stranded at Canastota.

**HORNELLSVILLE.** — SHATTUCK OPERA HOUSE (M. Reis lessee; Charles S. Smith, mgr.): Over Niagara Falls 12; topheavy house. Curse of Beauty 14; two good houses; fair satisfaction.==ITEM: Quite a number of Hornellians went to New York city for opening performance of Fantana out of compliment to Raymond Hubbill, the composer, who married a Hornellsville girl—Helen Lord, the well-known actress.

**NEW ROCHELLE.**—THEATRE (Edwin P. Does, mgr.): Mrs. Wiggs of Cabbage Patch 9; excellent co.; happily pleased full house. Ralph Stuart in By Right of Sword 11; very satisfactory; fair business. William Faversham in Letty 14; exceptional cast; fine performance; almost capacity. Juvenile Opera co. in Iolanthe 21. Jere McAuliffe in Working Girl's Wrongs 23. Vaudeville, with Jessie Millward, 24. Lionel Barrymore in Other Girl 28.

**YONKERS.**—MUSIC HALL (William J. Bright, mgr.): Charles K. Champlin Stock opened 9-14 with Jim the Westerner; good houses and performance. Other plays: By His Royal Command, Wormwood, Runaway Wife, Ups and Downs of Life, 777, Henrietta Crosman 16, William Faversham 23. Jere McAuliffe co. 24-28.

**PEEKSKILL.**—COLONIAL THEATRE (Fred S. Cunningham, mgr.): McAuliffe Stock co. closed 9-14, having given satisfaction to large attendance. Robert Mantell in Richard III 16; excellent performance; large house. Ireland's Own Band (auspices Elks) 17; two very pleasing concerts; good patronage. Jessie Millward in vaudeville 23.

**JOHNSTOWN.**—GRAND OPERA HOUSE (J. A. Colin, mgr.): Champlin Stock co. opened to S. R. O. 16-21 in Ups and Downs of Life; well pleased. Other plays: Jim the Westerner, By His Royal Command, Runaway Wife, Wormwood, Octoroon, Convict 777. Vogel's Minstrels 19. Clark Irwin Stock co. 30-Feb. 4. Fields and Hanson's Minstrels 6.

**GENEVA.**—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Over Niagara Falls pleased fair house 9. Al. Martin's U. T. C. 11; fair business. Trip to Egypt 13; fine business; fair production. Katherine Rober Stock co. 16-21 canceled. Emery Stock co. 30-Feb. 4.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, mgr.): J. W. Carner in Rip Van Winkle 12; fair house. Little Goody Two Shoes (benefit Binghamton Press Club) 13, 14; financial success. Kirk Brown co. 16-21 opened to capacity. For Fair Virginia 24. Vogel's Minstrels 25.

**JAMESTOWN.**—SAMUEL'S OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Kirk Brown co. 2-7; S. R. O.; very good co.; average business. Over Niagara Falls 17; fair house; gave satisfaction. Under Southern Skies 18. Curse of Beauty 19. James Boys in Missouri 21.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, mgr.): When Women Love 16 pleased large audience. Chicago Stock co. 17-21 opened with Prince Otto, Parish Priest; best repertoire co. ever here; good scenery and business. Howe's Pictures 28. Factory Girl Feb. 8.

**CORNING.**—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Louis J. Russell in Middleman 16; good house. Rip Van Winkle 17, by J. W. Carner Stock co., matinee and evening, pleased good houses. Trip to Egypt 21. Damon and Pythias 27.

**WELLSVILLE.**—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Sam Du Vries Stock co. closed 9-14; full houses. Plays: Struggle for Life, Outcast Slave, Mother's Sacrifice, Night Before New Year, Reaping the Harvest, Robert Emmet, King of Tramps. Burke-McCann co. Feb. 6-8.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Trip to Egypt 12; thoroughly pleased large and enthusiastic audience. Rip Van Winkle 13; good co.; fair house. Parisian Mimo-Dramas 16-18; good satisfaction. Vogel's Minstrels 25. For Fair Virginia 26. When Women Love 28.

**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): U. T. C. 14; packed houses. Under Southern Skies 16; fair audience; good performance. Missourians 17; good performance; light house. Trip to Egypt 18. Why Girls Go Wrong 21.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, mgr.): Trip to Egypt 10, 11 well pleased large business. Louis J. Russell in Middleman 12 drew only fairly and seemed to give satisfaction. When Women Love 25. Myrkle-Harder co. 30-Feb. 4.

**GRANVILLE.**—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Vogel's Minstrels 5; excellent co. and performance. Nance O'Neil in Magda 16 pleased topheavy house. For Fair Virginia 18; small house; fair co.

**SARATOGA SPRINGS.**—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Fays 16-21 opened to large attendance; business on increase. American Vitagraph 23, 24. Fields and Hanson's Minstrels Feb. 2. Murray and Mackey 6-11. Royal Slave 17.

**CLYDE.**—OPERA HOUSE (W. C. Nichols, mgr.): Idiot Slave 16 canceled. Lady Audley's Secret 21 canceled. Gay Old Sport Feb. 7. Why Women Love 13.

**DANSVILLE.**—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Over Niagara Falls 13; good business; and performance. Vogel's Minstrels canceled 27 for later date. For Fair Virginia Feb. 1.

**HERKIMER.**—GRAND OPERA HOUSE (Ben Schermer, mgr.): Vogel's Minstrels 17; large house; well pleased; best performance he has given here. Factory Girl Feb. 3.

**PORT JERVIS.**—CASINO THEATRE (O. S. Hathaway, mgr.; W. A. Kadel, res. mgr.): Human Hearts pleased medium house 11. Murray and Mackey 23.

**PALMYRA.**—OPERA HOUSE (H. L. Averill, mgr.): Enid Mayo in Lady Audley's Secret 26. Damon and Pythias Feb. 1. Only Way 9. Princess of Salerno 16. Peck's Bad Boy 20. Gay Old Sport 23.

**PENN YAN.**—YATES LYCEUM (H. E. Bell, mgr.): Over Niagara Falls 11; fair performance; good business. Why Girls Go Wrong 16; fair performance; good business. Howe's Pictures 18.

**SALAMANCA.**—OPERA HOUSE (J. H. Mellenbacker, owner and mgr.): Sam Du Vries Stock co. 16-21; capacity at advanced prices. Trip to Egypt 24. Why Girls Go Wrong 26.

**LYONS.**—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Trip to Egypt 16; good performance; packed house. Lady Audley's Secret 24.

**DUNKIRK.**—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): How He Won Her 20. Trip to Egypt 25. Wife in Name Only 31.

**PERRY.**—AUDITORIUM (Cole and Stainton, mgrs.): Curse of Beauty 5; fair house; not satisfactory. Trip to Egypt 20.

**ALBION.**—PRATT OPERA HOUSE (Frank Kirby, mgr.): Why Girls Go Wrong 19. The Only Way 26. Vogel's Minstrels 31.

**WARSAW.**—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Over Niagara Falls 14; good co.; excellent satisfaction; fair business.

**OGDENSBURG.**—OPERA HOUSE (Charles S. Hubbard, mgr.): Klark-Urban co. 23-28.

## NORTH CAROLINA.

**GREENSBORO.**—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Harris-Parkinson co. 9-14; very good co. and business entire week. Plays: Slaves of Orient, In Heart of Blue Ridge, Monte Cristo, Winning Hand, World Against Him, Moonshiners, East Lynne, Rip Van Winkle; weather bad entire week. Si Plunkard 16; fair performance and business. Elizabeth Kennedy in Magda 17. Winsome Winnie 18. Howe's Pictures 21. Murray Comedy co. 23-28 (except 27). Walker Whiteside 27.

**WINSTON-SALEM.**—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Chinese Honeymoon Dec. 26; good co. Jewel of Asia 9; fairly only. Barlow's Minstrels 10; very pleasing. Business for three foregoing exceptionally good. Elizabeth Kennedy in Magda 11. Howe's Pictures 14. Si Plunkard 17. Winsome Winnie 19. Brown's in Town 23. Cowan Stock co. 24-29. Murray Comedy co. 30-Feb. 4 (except 31). Walker Whiteside 31.

**CHARLOTTE.**—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Nat M. Wills in Son of Rest 12; S. R. O.; performance splendid. Chauncey Olcott in Terence 14; small but delighted audience. Barlow's Minstrels 17; business and performance poor.

**RALEIGH.**—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Elizabeth Kennedy in Magda 13; superb performance; cultured, but small audience. Paula Edwardes in Winsome Winnie 16; S. R. O. Si Plunkard 18.

## NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, mgr.): Human Hearts 11; fair business; pleasing performance. Jane Corcoran in Pretty Peggy 13; good business; satisfaction. Chinese Honeymoon 14; big business; enthusiastic house. Heart and Sword 27. Williams and Walker in In Dahomey 31.

**GRAFTON.**—GRAND OPERA HOUSE (H. L. Haussaman, mgr.): Arizona 4; good business; co. fine. Human Hearts 12; light house; good performance.

**MANDAN.**—OPERA HOUSE (Kennelly, mgr.): Study in Scarlet 14; excellent co.; good house; well pleased.

**WAHPETON.**—OPERA HOUSE (W. C. Probert, mgr.): Study in Scarlet 17. Columbia Opera co. 23.

## OHIO.

**DAYTON.**—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Cecilia Loftus in Serio-Comic Governess 13; amusing, but not overstrong play; Miss Loftus delightful; co. excellent; business fair. Otis Skinner in Harvester 12; intensely interesting play; splendidly given; good business. Girls Will Be Girls 13; very lively show; enjoyed by good house. Walker Whiteside in David Garrick's Love and Jewels of Fire 16; David Garrick's Love a charming little play well acted and handsomely mounted; curtain raiser, Jewels of Fire, unusual and therefore interesting; good business. Sleeping Beauty and Beast 19-21. Prince of Pilsen Feb. 2. Sho-Gun 3. Schumann-Heink 4.==NATIONAL THEATRE (Gill Burrows, mgr.): Hot Old Time 12-14; hugely enjoyed by capacity houses. Why Girls Leave Home 16-18; excellent co.; big and well pleased houses. Happy Hooligan 19-21. Beauty Doctor 23-25.
LUCIEN A. SOWARD.

**URBANA.**—CLIFFORD THEATRE (Edwin Clifford, mgr.): Mummy and Humming Bird 11 and Eben Holden 17 drew fair houses and proved exceedingly interesting performances. Human Hearts 24. Little Church Around Corner 31. Miss Bob White 3. Blondell's Lost Boy 7. Ruined Life 10. Charles Loder in Funny Side of Life 10. Her Only Sin 17.
WILLIAM H. McGOWN.

**CANTON.**—GRAND OPERA HOUSE (M. C. Barber, mgr.): Two Little Waifs 4; good business; fair play. Girl and Bandit 5; fair house. Miss Bob White 6; very fine rendition; pleasing S. R. O. My Wife's Family 7; excellent production; well played; several hundred unable to gain admittance both performances. Who Goes There 9; good business; pleased. Girls Will Be Girls 11; fair business. Peck and His Mother-in-Law 12. Mariage of Kitty 14; good play; fair business. Emma Bunting Stock co. 16-21. Plays: Princess Patches, Miss Sherlock Holmes, Daughter of South, Buried Alive, How Women Ruin Men, Little Devil, Runaway Match, Golden Giant; fair co.; good houses.==ITEMS: Blanche Brenneman, with My Wife's Family co., was tendered reception by Canton Sorosis, this being her home.—Peck and His Mother-in-Law 12 disbanded here. Actors and actresses left stranded. Manager Barber allowed them house 13 for benefit; enabled them to get to New York by this means and passing hat. It was thirteenth of month, thirteen stranded, and each fare to New York was $13.

**EAST LIVERPOOL.**—CERAMIC THEATRE (Edward L. Moore, mgr.): Miss Bob White 7; decided hit; packed houses. David Harum 9; fine performance; fair business. Girls Will Be Girls 10; capacity; many turned away; big hit. Chester De Vonde Stock co. 16-21 opened to capacity in Beneath the Tiger's Claw and continued to big business in Doomed. Last Days of Pompeii, Calico, Great Medical Mystery, Crimes of New York, Scarlet Z, Old Willow Farm; good co.; pleasing performances. Kellar 23. Our New Minister 25. Mummy and Humming Bird 27. Over Niagara Falls 28.==NEW GRAND OPERA HOUSE (J. A. Norris, mgr.): Bennett-Moulton Stock co. 9-15; poor business. Plays: Daughter of the Poor Ezra Dexter, Fatal Coin, Belle of Virginia, Lyndon Bank Robbery, Sidelights of New York, Child of Streets; good co. Great Lafayette 23. My Wife's Family 24. Eben Holden 26. Carmen Feb. 6. Why Girls Go Wrong 8. Bunch of Keys 10. Heart of Texas 11.

**ALLIANCE.**—OPERA HOUSE (Smith and Fonda, mgrs.): Quincy Adams Sawyer 5; good house; splendid attraction. Carr and Hungerford's All Star Vaudeville 7; fair business; satisfaction. Peck and His Mother-in-Law 10; good house; well pleased. Missouri Girl (return) 12; good business; splendid satisfaction. Kennedy Stock co. opened 16-21 to packed house. Bowery Boy 16. Why Women Hate Women 17. Sheridan Keene, Detective, 18; well pleased audiences. Thoroughbred Tramp 24. Funny Side of Life (return) 25. Thou Shalt Not Kill 26. Jerry from Kery 30. Buster Brown 31.

**STEUBENVILLE.**—GRAND (C. W. Maxwell, mgr.): Daniel Sully 13; fair house; co. and performance good. Katzenjammer Kids 14; packed houses; satisfactory. James Boys 16; good house; performance fair. Who Is Who 18 pleased big house. Walker Whiteside 19. Sweet Clover 21. Buster Brown 23. My Wife's Family 30. George Sidney in Busy Izzy Feb. 1. Under Southern Skies 4. Game Keeper 6. Miss Bob White 11. Sam T. Jack 13. 'Way Down East 14. Two Johns 20. From Rags to Riches 22. Faust 25.

**CAMBRIDGE.**—COLONIAL THEATRE (Hammond Brothers, mgrs.): James Boys 11; fair attendance; pleased. Kitzenjammer Kids 12; fair attendance; poor performance. Daniel Sully in Our Pastor 14; good attraction and house. Lyman Twins in At the Races 14; fair attraction and house. Sweet Clover 19. Buster Brown 20. The Missouri Girl 21. Great Lafayette 25. Hot Old Time 31. Our New Minister Feb. 1. Miss Bob White 10.==ITEM: Colonial, sold 14 to local syndicate, will still be managed by Hammond Brothers.

**NILES.**—NEW VERBECK THEATRE (Verbeck Amusement Co., gen. mgrs.; W. G. Cameron, local mgr.): Daniel Sully in Our Pastor 11; excellent co.; first-class performance; in spite of bad weather and severe opposition, packed house. Billy Clifford in How He Won Her 18. Funny Side of Life 21. James Kennedy Stock co. 23-28. Under Southern Skies 30. Buster Brown Feb. 3. Why Girls Go Wrong 9. On Bridge at Midnight 14. Germaine the Wizard 15. Factory Girl 23.

**MARIETTA.**—AUDITORIUM (L. M. Luchs, mgr.): Quincy Adams Sawyer 12; large audience; fine attraction. Miss Bob White 23. Great Lafayette 26. Verna May Stock co. 30-Feb. 4 (except 1). (Edward Best, mgr.): Katzenjammer Kids 11; small audience; inferior attraction. Will H. Myers' Stock co. opened 16-21 to large audience; good co.==ITEM: After Feb. 1 Manager Best will retire from theatrical business, Manager Luchs having purchased his interests. Auditorium will now be under one management, which will make business much more satisfactory for all.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Thou Shalt Not Kill 12; fair performance; fair business. Heart of Texas 14; good houses considering inclement weather. Buster Brown 16; more than pleased capacity. Peck and His Mother-in-Law 18. Si Stebbins 22. Miss Bob White 24. Bertha Galland in Dorothy Vernon 28.==ITEM: Caroline Kelley McCord, of Buster Brown co., playing part of Buster's mother, is an ex-Chillicothean. Very cordial welcome was given; curtain calls numerous.

**NEW PHILADELPHIA.** — UNION OPERA HOUSE (George W. Bowers, mgr.): Quincy Adams Sawyer 6; capital performance; capable co.; very good house. My Wife's Family 10; best musical farce comedy ever seen here; good house. Missouri Girl 14; good house; receipts $400; co. and play clever. David Harum 20. Buster Brown 24. Lyman Twins in At the Races 30. Jerry from Kerry Feb. 4. Human Hearts 8.

**COSHOCTON.**—SIXTH STREET THEATRE (Joe Callahan, mgr.): Murray Comedy co. 9-14. Plays: Just Plain Folks, Two Orphans, Missouri Romance, Under Two Flags, Southern Romance, Westerner; good co. and business. My Wife's Family 12; co. fine; S. R. O. Lyman Twins 17; big house; good co. Missouri Girl 20. Buster Brown 25. Heart of Texas 28. Great Eastern Stock co. 30-Feb. 1. Our New Minister 3.

**ELYRIA.**—THEATRE (H. A. Dykeman, mgr.): Creatore's Band 13; crowded house; pleased. David Harum 16; S. R. O.; satisfied. Mummy and Humming Bird 17; small house; excellent co. and performance. Humpty Dumpty 19. Dolly Varden 21. Bennett-Moulton 23-28. Buster Brown Feb. 7. Peck's Bad Boy 8. Isle of Spice 14. Vogel's Minstrels 15. Miss Bob White 17.

**PORTSMOUTH.**—GRAND OPERA HOUSE (C. F. Higley, mgr.): Mummy and Humming Bird 10 delighted fair business; good performance. Buster Brown 14, matinee and evening; good business; performance fair. Marriage of Kitty 18. Peck and His Mother-in-Law 19. Thou Shalt Not Kill 20. Bertha Galland in Dorothy Vernon 25. Great Lafayette 28. Si Stebbins 30. Our New Minister 31.

**LIMA.**—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Girls Will Be Girls 12; good attraction and co.; large audience. Under Southern Skies 13 pleased crowded house. Mummy and Humming Bird 14; excellent co. and performance; fair business. Human Hearts 18. Dangers of Working Girls 20. Beware of Men 21. Peddler 24. Bunch of Keys 26. Out of Fold 28.

**SALEM.**—GRAND OPERA HOUSE (Smith and Fonda, lessees and mgrs.): Devil's Lane (return) 16; appreciated by big business. Dr. Jekyll and Mr. Hyde 17 failed to please good business. Funny Side of Life 23. Old Arkansaw 24. Under Southern Skies 25. Katzenjammer Kids 26. Thou Shalt Not Kill 28.==ITEM: Elinore Sisters, who were both born in Salem, made a hit in Devil's Lane.

**AKRON.**—NEW COLONIAL THEATRE (M. Ries, mgr.): Raymond Hitchcock in Yankee Consul 13; large and delighted audience; co. very fine. White Mahatma 16-20. Mummy and Humming Bird (return) 21.==GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Two Johns 12-14; drew well. Span of Life 16-18; fair co. and attendance. At the Races 19-21. Charity Girl 23-25.

**YOUNGSTOWN.**—OPERA HOUSE (Peter Rice, mgr.): David Harum 14; good business; pleased immensely. Who Is Who 17; good business; fair performance. James Boys in Missouri 18. Busy Izzy 20. Stetson's U. T. C. 21. Under Southern Skies 26. Barney Gilmore 27, 28, with matinee. Madame Schumann-Heink Feb. 1. My Wife's Family 2. Village Postmaster 3. Fatal Wedding 4, with matinee.

**PIQUA.**—MAY'S OPERA HOUSE (Charles H. May, prop. and mgr.): Mildred Holland in Triumph of an Empress 9; S. R. O.; magnificently costumed co., but stage settings and scenery hardly in keeping. Fisher and Walters co. 10-14; fair business, but that's all. Candida 18 closed before reaching here. Village Parson 19. Out of the Fold 24. Peddler 27. Miss Bob White 28.

**UHRICHSVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): My Wife's Family 11; S. R. O.; fine performance. Old Arkansaw 13; good house and play. Who Is Who 16; fair house and performance. Missouri Girl 18. Great Lafayette 24. Jesse James 27. Heart of Texas 30. My Friend from Arkansas Feb. 1.

**ZANESVILLE.**—THE WELLER (J. G. England, mgr.): Strollers 11; capacity; pleased. Marriage of Kitty 13; excellent co.; business good. My Wife's Family 14; large house; good co. Our Pastor 16; co. and business fair. At the Races 18. Buster Brown (return) 19. Eben Holden (return) 21. To Die at Dawn 27. Missouri Girl 28.

**BOWLING GREEN.**—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): William Bramwell in Captain Barrington 7; good performance and house. Humpty Dumpty 10; fair performance and business. Hidden Crime 14 pleased fair house. Dr. Jekyll and Mr. Hyde 23. Fortune Teller 30. Stetson's U. T. C. Feb. 1.

**SANDUSKY.**—GRAND OPERA HOUSE (Singler and Smith mgrs.): Edward J. Morgan pleased large audience 6. Queen of White Slaves 17; topheavy house. Who Goes There delighted fair audience 11; bad weather. Sheridan Keen 14. Wife in Name Only 18. Mummy and Humming Bird 19. Maloney's Wedding 21. Robert Fitzsimmons 25. Jesse James 28.

**DELAWARE.**—CITY OPERA HOUSE (Wolff and King, mgrs.): Mummy and Humming Bird 12; excellent performance; fair house. Patton and Perry's Jerry from Kerry 17 pleased good house. Under Southern Skies 23. Miss Bob White 30. Funny Side of Life Feb. 14.

**SPRINGFIELD.**—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Strollers 12; capacity; well pleased. Otis Skinner in Harvester 13; play and presentation excellent; best of support. Si Stebbins 14; co. very weak; good houses. Village Parson 18. Two Johns 21. Human Hearts 23.

**NELSONVILLE.**—STUART'S OPERA HOUSE (W. J. Stuart mgr.): Buster Brown 17; packed house; good co.; pleased. Bertha Galland in Dorothy Vernon 26. Under Southern Skies 28. 'Way Down East Feb. 10. Old Arkansaw 16. Out of the Fold 20. Two Merry Tramps 25.

**IRONTON.**—MASONIC (B. F. Ellsberry, mgr.): Verna May co. 9-14. Plays: Queen of Hearts, Miss Sherlock Holmes, Night in Chinatown, Utah, Tennessee's Pardner, Fanchon Roxy's Mine, Hoosier Girl 23, Nellie McHenry in M'liss 24. Old Si Stebbins 27. Our New Minister 30.

**SALINEVILLE.**—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Jesse James 7; good business; good performance. East Lynne 9; good performance; fair business. Hooligan's Troubles 17. Stetson's U. T. C. 19. Heart of Texas Feb. 2.

**BELLAIRE.**—COLUMBIA THEATRE (Ed L. Moore, mgr.): Guy Brothers' Minstrels 5; fair co.; poor business. Quincy Adams Sawyer 7; excellent co. and performance; good business. Strollers 9; good business; excellent co. James Boys in Missouri 14. Miss Bob White 18.

**NORWALK.**—GILGER THEATRE (W. G. Gilger, mgr.): Peck's Bad Boy 4; good house. Two Johns 7; good houses. Humpty Dumpty 14, matinee and night. Mummy and Humming Bird 16. York State Folks 19. Robert Fitzsimmons 23. Human Hearts 26. Fortune Teller 27. Trip to Egypt 31.

**NEWARK.**—AUDITORIUM (Johnson and Matthews, mgrs.): Strollers 10; large house; co. fair. My Wife's Family 13; good business; pleased. Daniel Sully in Our Pastor 17. Blondell's Lost Boy 18. Two Johns 19. Hooligan's Troubles 21.

**LANCASTER.**—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Great Lafayette 12; excellent performance; S. R. O. Buster Brown 18. Eben Holden 20. Under Southern Skies 25. Chinese Honeymoon 30.

**TIFFIN.**—NOBLE'S OPERA HOUSE (G. F. Collins, mgr.): Awakening of Mr. Pipp 17; banner house of season; play and star made hit. York State Folks 20. Murray Comedy co. 23-25.

**FREMONT.**—OPERA HOUSE (Helm and Haynes, mgrs.): Humpty Dumpty 13 disappointed good house. Mummy and Humming Bird 18 pleased large house. Bennett-Moulton Stock 30-Feb. 4.

**JACKSON.**—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Little Church Around Corner 23.==CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Thou Shalt Not Kill 18. Si Stebbins 23. Missouri Girl 30.

**ATHENS.**—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Sun's Minstrels 11; fair business; pleased. Miss Bob White 20; house sold out. Missouri Girl 25.

**WILMINGTON.**—OPERA HOUSE (J. M. Walker, mgr.): Lyman Twins 12; fair house; well pleased. Si Stebbins 17; good house; co. poor. Little Homestead 31.

**VAN WERT.**—AUDITORIUM (C. B. Pearson, mgr.): Jerry from Kerry 6; good performance; pleased fair house. Eben Holden 11; good co.; pleased good house.

**GREENVILLE.**—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Uncle Josh Perkins 12; good business; very poor performance. Human Hearts 17. Fisher and Walters Stock co. 26-28.

**CARROLLTON.**—GRAND OPERA HOUSE ("2" Kemerers, lessees and mgrs.): Season of '05 opened 18 with Stetson's U. T. C.; large and appreciative audience.

**CADIZ.**—OPERA HOUSE (E. M. Brown, mgr.): Real Widow Brown 6; S. R. O.; fine co. Old Arkansaw 14; full house; pleased. Village Parson 20. Heart of Texas 31. Perry and Patten Feb. 7.

**MIDDLETOWN.**—SORG OPERA HOUSE (A. H. Walburg, mgr.): Deserted at Altar 14; good co. and business. Village Parson 17. Out of Fold 23. Dangers of Working Girl 27.

**MECHANICSBURG.**—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Si Stebbins 13; good house; pleased. Little Church Around Corner Feb. 2.

**MARION.**—GRAND OPERA HOUSE (Charles E. Perry, mgr.): The Pit 18. Eben Holden 23. Human Hearts 25.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Thou Shalt Not Kill 14 pleased small audience. Eben Holden 19.

**NEW LEXINGTON.**—SMITH'S THEATRE (T. J. Smith, mgr.): Heart of Texas 21. Under Southern Skies 26. Little Homestead Feb. 4. Bunch of Keys 8.

**NAPOLEON.**—OPERA HOUSE (J. M. Rieger, mgr.): To Die at Dawn 18 pleased fair house.

## OKLAHOMA TERRITORY.

**GUTHRIE.**—OPERA HOUSE (J. M. Brooks, prop.): Twelfth Night 8; poor business and co. Paul

(Continued on page 24.)

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marked degree as the piquant and *chic* French maid. Maisie Ellinger as Dorothy Travers and Frank Barclay as Lieutenant Harry Fife sang their numbers in a most creditable manner. Manfred Russell, Arthur Stigant, William Clark, Charles Pool, and C. D. Cleveland were good in the other important parts. The solo dances by Crissie Leonard were graceful, and the Collins Quartette of dancers got plenty of applause. The thoroughly drilled chorus of pretty show girls was a feature. Next week another old favorite, Gentleman Joe, will be the offering, and on Boxing Night the latest London success, Sergeant Brue, will have its Johannesburg premiere.

J. M. DOBINSON.

## CHINA.

### Marshall P. Wilder Pleases Shanghai—Pollard Lilliputians in Opera—Interesting Notes.

*(Special Correspondence of The Mirror.)*

SHANGHAI, CHINA, Dec. 10.

The Winter season opened auspiciously with a most ambitious performance of Old Heidelberg by the Shanghai Amateur Dramatic Club at the Lyceum. The production taxed the resources of the club to the utmost, but resulted in one of the greatest successes this popular society has scored.

The Pollard Lilliputian Opera company opened a six weeks' season at the Lyceum Oct. 31. Many of last year's favorites have outgrown the age limit of the company and will join the Senior company, which will shortly commence their tour of the Orient. The tots now performing at the Lyceum, however, are very clever, and little Daphne Pollard, by all odds the cleverest of the many accomplished children now before the public, has all the mannerisms of the matured prima donna. The opening production, The Belle of New York, was received with an enthusiasm that this popular musical comedy never fails to evoke. The Geisha, Gaiety Girl and King Dodo, recent additions to their repertoire, were presented to fair audiences, and it seems strange that so clever a collection of children should be unprovided with a play that would give their talent adequate expression. They close their engagement this week and leave for America via Manila and Hongkong.

A. Levy, the former representative of the Pollards, resigned to accept the position of secretary of the Astor House here and has been promoted to the management of this popular hostelry. It is rumored that he contemplates assuming the management of a company being formed in Australia for a two-year tour of the Orient, which would give better scope for his exceptional talents.

We have had a treat in the form of one of America's brightest entertainers, Marshall P. Wilder, who is circling the globe, leaving in his wake an ever widening ripple of laughter. The enterprising manager of the Hotel de Colonies secured a contract for his services in Shanghai and reaped his reward in crowded houses at both performances. Mr. Wilder leaves to-morrow for Manila, Hongkong and India.

The Eugene Sandow company is slated to appear at the Lyceum late in January. The company comes from South Africa and numbers several well-known American acts on its roster.

The Dallas Opera company is likewise booked, although the date is not definitely agreed upon.

LEON MOOSER.

## INGOMAR ON THE EAST SIDE.

The Educational Alliance played on the evenings of Jan. 14, 15 and 21 Friedrich Halm's Ingomar with the following cast of principals:

| | |
|---|---|
| The Timarch | J. Stanton Cooper |
| Polidar | Hyman Jacobs |
| Aktais | Helen H. Schwartz |
| Theana | Rebecca Falk |
| Ingomar | Francis M. Verdi |
| Parthenia | Jessie Aitken McKinley |

This worthy work has been under the able stage direction of Emma Sheridan Fry. All the costumes were made to order under the direction of Herrmann; the scenery was built at the Lyceum Theatre from models drawn by artists who have made a study of the period, and the Greek chant to the sunset, which opened the play, was set to music especially composed.

During the several months of rehearsal the endeavor was to constantly keep in the minds of the men and women of the cast the relation of its principles to their daily lives, the idea primarily being to build character rather than to produce a play; and it has been constantly borne in upon them that theirs was the privilege and responsibility, as far as might be, of giving to their audience at performances all they could of what had enriched their own hearts and minds. The people in the cast this year were not those of last year's Tempest production, the intent being to spread the work and not to form a dramatic company.

## MRS. SPOONER'S NEW PLAY.

Mrs. Mary Gibbs Spooner, manager of the Spooner Stock company, will soon make her reappearance upon the stage, when she will essay the title-role in a play, as yet unnamed, by Alice E. Ives. The patrons of the Bijou, Brooklyn, have been suggesting names for the past two months, and the name most favored is The Massachusetts Spinster. The new play will be soon be produced. Mrs. Spooner will be seen in a role written around her, and it is said to give full sway to her character work. Many clubs have asked Mrs. Spooner to lecture, it is said, but she has refused, as she has been busy managing her companies. She has now in preparation an article on "How a Woman Can Be Successful in the Theatrical Managerial Field," and it will soon be read by her before the Professional Woman's League.

## NO CIRCUS WAR IN NEW YORK.

One of the New York papers announced yesterday that there would be a "circus war" in New York during the coming Spring and Summer between Thompson and Dundy and the Barnum-Bailey-Ringling forces. When asked about the matter yesterday Fred Thompson said: "There will be no 'war' as far as we are concerned. Our entertainment at the Hippodrome will be a big production and the circus features will occupy only forty-five minutes of the time allotted for the performance. We have a friendly feeling for everybody, but we are entirely independent, and if any 'war' occurs you will find us on the ground, ready to meet all comers."

## CANNOT STOP BLANCHE BATES.

Blanche Bates expected to play in the Empire Theatre, Portland, Ore., but the Syndicate secured the theatre and it was closed against her. It was expected she would have to play in the Armory, but George Baker, the Syndicate representative, made an active fight against this. Finally Mr. Belasco secured the Lyric, a small vaudeville house. To be fitted for The Darling of the Gods it will have to be torn up and its stage rebuilt especially for the production within fourteen days. Miss Bates will play in Portland Jan. 30.

## MANAGER LEADS ORCHESTRA.

The musical director of The Street Singer was not in place Jan. 18 when it was time for the curtain to rise. A messenger was sent to find him. In the meantime Charles F. Ditmar, the company's manager, seized the baton, and the audience was none the wiser. He lead all during the first act. At its finale the wild-eyed director rushed in. He had taken a nap and overslept.

## ENGAGEMENTS.

Mortimer Snow has secured Marion Walsh for his stock company at the Court Square Theatre in Scranton. Next season Miss Walsh will originate the leading role in The Venetians, a new romantic play by Jerrold Shepard.

Edward J. Connelly, as the principal pantomimic comedian of the stock company at the Colonial, which is to open a fortnight hence.

## THE LONDON STAGE.

### Religious Revivals versus Theatres—The Talk of the Town.

*(Special Correspondence of The Mirror.)*

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,

LONDON, Jan. 14.

Although we have had no new play-production this week either in the West End or in Suburbia, yet we have not lacked matter for paragraphic and conversational babble. Thus both newspapers and naggers have been busy. In the first place, March-Monarch Sousa made his welcome London reappearance on Monday, and articles about him (some of them by himself) have occupied much journalistic space. And, moreover, speaking of journalistic matters, the *Daily Mail* has got itself again talked about (and mocked at) for its very mail-icious attack on Julia Neilson and Fred Terry's new production, The Scarlet Pimpernel, the successful reception of which I chronicled last week.

But to the chief factor in the varied excitements of this new playless week. This chief factor is the religious revival question, not only as illustrated by the often hysterical but undoubtedly often real awakenings in the aforesaid Taffy-land and by the similar recrudescence evoked by the Torrey-Alexander Missioners who have just arranged to take the huge Albert Hall at Kensington to run thereat a couple of months' mission, plus a house-to-house visitation to the swagger mansions of the gilded West End.

My reason for introducing these mission mems. here is that in Wales this wild revival has not only closed public houses by the score, but has absolutely ruined all local theatrical and amusement enterprises, so violently are the "converts" now against amusements which they (*pro tem.*) consider inventions of the Evil One. Why, these "frenzied" converts have even foresworn their beloved football as well as the swearing and drunkeness lately so common among certain classes of them.

Moreover, the more cultured (but unfortunately none the less narrow) Dr. Torrey (of your nation) has been talking considerably through his evangelical hat, denouncing all sorts of amusements as sinful and to be attacked by him and his fellow missioners, whether the said amusements are sinful or not. Early in the week fierce denunciations were reported as falling from him (and let me tell you that the Torrey-Alexander Mission has a far-reaching press agency) concerning the drama, which was, forsooth, dumped down with gambling, drunkenness and certain other vices which cannot be so much as mentioned in a respectable journal. It so chanced that these fiery Torrey-isms have also included a kind of consigning-to-perdition all who belong to any creed or faith except that approved and blessed by St. Torrey.

Now I (as MIRROR readers doubtless have noticed) have a deep reverence for true religion, and I have (I am thankful to say) a toleration—nay, a friendly and brotherly feeling—for all who hold a different faith from that which I profess and revere. But as Hamlet says, "It offends me to the soul to hear some rombustious fellow roar and rant"—especially when he roars and rants on that which is to large numbers of earth's natives the most sacred thing in the world.

Happily, many of the more earnest and tolerant temperament have administered paragraphic tapioca to Torrey and company, to whom most of us wish well, if they will only act common sensibly and charitably. To attack the whole theatrical profession and those who gain an honest livelihood thereby is to alienate the attackers and to make every such attacker appear what Bottom, the Weaver, thought Man to be—namely, a Patched Fool.

I am glad to tell you that in to-day's papers Dr. Torrey, although not taking back his views as to those of other creeds (especially, as he is pleased to say, Unitarians, being doomed to hell fire), yet he has modified his early—and as I may call it "perditional"—prattle against play actors. He now says he does not regard the entire drama as a thing accursed, but that some of it needs reform. As if we who love that drama and know its tremendous capabilities and responsibilities did not know of the need for reform. Eh? Does not this very MIRROR, with which it is my privilege and honor to be connected, week by week fight valiantly in that drama's cause.

An unexpected, because hitherto intolerant, friend of the said poor old drama has just turned up in the shape of Stead, who is, as you know, one of the cleverest, albeit one of the crankiest, of journalists. Saint Stead, who often puts on the most puritanical of airs, has of late (as I have duly notified you) taken to playgoing for the first time in his fifty-five years' residence on this terrestrial globe. Last night he gave a lecture, called A Tyro's Impression of the Theatre, to the members of the O. P. Club. After giving some account of his nine visits to the play and expressing (as I have expressed here) his abhorrence of a certain "putrescence, now happily dead and buried" (meaning, of course, Pinero's Doll play), Stead was manly and straightforward enough to confess that he "had not found the theatre so abominable" as he had been led to believe. He had, he said, already come to see the great need for and the great possibilities of the much-abused drama. Furthermore, he exploited his ideal experimental theatre, which would depend for its success upon four conditions:

1. The creation of a fellowship of the theatre, to correspond with the membership of a church. 2. Free performances at least once a week. 3. A sixpenny gallery and shilling pit; all places to be booked in advance. 4. The production of the best works of the world's best dramatists.

He appealed to four classes of theatregoers for the endowment of this ideal theatre—royalty, aristocracy, plutocracy and journalists.

The modern theatre (Stead maintained) may learn a great deal from the Church. "The theatre will never be raised to its proper status," (said he), "until out of the miscellaneous congregation of playgoers it can recruit 'the elect souls' who would form the inner fellowship of the drama—men and women who would work, give, think and pray for the welfare of the theatre as men and women work, give, think and pray for the welfare of the Church. The theatre at present" (he held) "is one of the perquisites of the middle classes. It ought to be the common inheritance of the whole people. One of the signs of the advent of a new era would be that the poor would have the theatre opened to them. In the way of this democratization of the stage stands" (according to Stead), "the increasing tendency to make the play a mere excuse for displaying the triumphs of the scene shifter, or for advertising the costumes of the actresses." When he thinks of what the theatre could do as an agency of culture and civilization, and when he saw this miserable derelict vessel, which might have been a veritable ark, in which religion, morality and art might have found refuge, converted into a mere haunt of selfish folk, intent solely upon "passing the time," his heart (he vowed) burned hot within him, and he could almost weep over such abominable neglect, such absolute sacrilege." Thus you will see that while a certain class of religous (or so-called religious) extremists continue to belabor with their highly moral whip those often-maligned damsels, Melpomene and Thalia, we have herein the Baptist Torrey's taking back, and the Baptist Stead's frank and free confession. We lovers of the beautiful dramatic art (long may it wave!) may be said to breathe again.

Although there has been no new play this week, yet I owe you a notice of one which you will remember my having said was produced not only toward the end of last week, but also on the very night of the production of The Scarlet Pimpernel, which I described fully in my last epistle.

This other new play is entitled The Talk of the Town, and I may at once tell you that it is already fulfilling its title, for everybody is talking of the wonderful mise-en-scene, and especially of the amazing costumes of the large number of lovely girls who fill those same dresses. The music and the many merry songs (some, of course, imported from your songful States) have also received the highest praise, and that deservedly. Indeed the Lyric, where this Talk of the Town is to be heard, is crammed every night, and every bookable seat is booked up for weeks to come.

The libretto is by Seymour Hicks, and it is in his usual irresponsible vein. The story resembles that "particularly rapid intelligible patter" invented by W. S. Gilbert, who remarked of it that "it isn't generally heard, and if it is it doesn't matter." But although the impulsive Hick's story really doesn't matter much, it affords scope for the aforesaid lively lyrics (the new ones being by Charles H. Taylor, the resident lyrist), and it gives a good many opportunities for excellent acting by several of the old-time Savoy company. The cast includes Agnes Fraser as the heroine Ellaline Lewin (this surname being the maiden name of Hick's beautiful wife, Ellaline Terriss), the sweet singing Robert Evett as a gallant lieutenant, the quaint and melodious Henry A. Lytton as Lieutenant Reggie, Drummond, and the ever side-splitting low comedian, Walter Passmore, as a cockney broker's man, who being in possession of the costly mansion and goods and chattels of the spendthrift and some time bankrupt lieutenant helps that temporarily unpecunious hero by personating him. This broker's man's strange adventures and his pursuit by his quaint and queer little wife and her "brood" (as he calls them) form the chief features in Seymour Hick's latest wild and whirligig musical mixture. The said music is by two new composers—namely, H. E. Haines and Evelyn Baker (N. B.—This Evelyn is a *he* and not a she, as several papers have opined). In conclusion I have to say that the best and most memorable bit of acting in The Talk of the Town is that given by a newcomer to the Lyric—namely, that brilliant little actress, Sydney Fairbrother—who plays the broken-down wife of the broker's man.

I am glad to be able to record that THE MIRROR'S latest Christmas number has been much praised, both verbally and journalistically, in this city. Apart from its many interesting stories, etc., its batches of histories of old-time plays and players have caused the number to be considered as quite a handy thing to keep in one's theatrical library for purposes of reference. I am also glad that the London *Referee's* paragraphs concerning the convalescence of Harrison Grey Fiske and the great success of Mrs. Fiske in Leah Kleschna, have given general gladness in metropolitan journalistic and theatrical circles.

Peggy Machree finishes its run at Wyndham's next Saturday and will be replaced a week or two later by Captain Robert Marshall's new comedy.

The Dorset men in London (headed by their distinguished fellow native playwright-poet, Louis Napoleon Parker) gave a grand celebration, a mystery play and a wonderful pageant during the week at Sherbourne by way of thanksgiving for that ancient city's twelve hundredth birthday.

Lewis Waller will withdraw your American-made Restoration drama, His Majesty's Servant, from the Imperial next Friday. On Saturday he will replace it with a grand revival of Henry the Fifth, in which he made such a great success at the Lyceum a few years ago. On the same evening at the again-closed Avenue we are to see a real Russian company in a real Russian play of Jewish interest entitled The Chosen People.

In about a week Mrs. Brown Potter will produce Charles Brookfield's adaptation of Richepin's Du Barry play at the Savoy, and on the 24th Tree will, at His Majesty's, give his grand revival of Much Ado About Nothing. That other ardent Shakespearean enthusiast, F. R. Benson, is coming into London early in February with a month's revival of Bardic works.

I have for a long while advocated the booking of the seats in the cheaper parts of the London Theatres, so as to prevent crowds of poorer playgoers waiting outside the doors at the theatre in the terrible Winter weather. I am glad to say that theatrical managers, often the most conservative of beings (anyhow, in this country), are now starting to adopt this plan. The first to start was the new Coliseum, Manager Oswald Stoll; then Dr. Distin-Maddick arranged for this plan to be adopted for his new and beautiful La Scala Theatre. During the week Drury Lane has fallen into line, at all events as regards its balcony, etc. And last night Manager George Alexander sent for me to tell me that he had now become a convert and would arrange seat-booking in all parts of the St. James' Theatre.

In conclusion I may tell you that the said Alexander, who has had such a lot of trouble to find a "double" to work with him in Katherine Cecil Thurston's new play, John Chilcote, M.P., has at last found a "double" who is (physically, anyhow) his very counterpart. This is John Thorrold, a well-known author who is editor of the *Smart Set*. All that now remains to be seen is whether Thorrold can act. There is time to try this, however, for before producing this drama Alexander will give a series of matinees of all sorts of plays, both produced by himself and other people. He will, in fact, transform the St. James' into a kind of repertoire theatre. I may tell you that repertoire theatres are just now in the air. Next week I will tell you of several now pending.

I have to call attention to the fact that owing to a mistake in a communication made to me, I recently stated that Mrs. Brown Potter's new Du Barry play to be produced at the Savoy, was the one which was written some time ago by your (and my) friend, Dave Belasco. At the moment after I had mailed my letter I discovered that the captivating Cora will really produce Richepin's Du Barry drama. I hope you will kindly pardon my little slip. Here let me add that the beautiful La Brown Potter a few nights ago, while supping at the Savoy Hotel, suddenly arose and collected fifty golden sovereigns in aid of the *Daily Express's* fund for the relief of the terrible distress in the East End of London.

Sir Henry Irving, who has been basking at Bournemouth (the place where the sun stops in the Winter), has returned to London so as to make plans for his forthcoming early Spring tour.

I have to chronicle that Harrison and Maude have successfully opened the New Haymarket Theatre, a beautiful building, which has once again a pit. This very useful part of the house was removed by the Bancrofts when they took over the theatre nearly a quarter of a century ago, and it has never been restored until now. The reopening piece was Beauty and the Barge, which is still going very strong. The next production here will be an adaptation by Captain Robert Marshall of Le Secret de Polichinelle.

GAWAIN.

## GOSSIP.

Loretto Wells, Kathryn Kidder's understudy, during the recent illness of Miss Kidder in Dallas, Tex., appeared as Salammbo, the title-role of the play presented by the Warde-Kidder company.

Franklyn Woodruff has announced his intention of starring in John Ermine of the Yellowstone.

Ethel Barrymore fainted on the stage just before the fall of the curtain on the third act of Sunday at the Hudson Theatre on Jan. 19. She was applauded when she appeared and went through the last act.

Robert H. Bertram, the leading man with The Charity Nurse company, was taken seriously ill with pneumonia Jan. 6 at Marion, Ind. He was taken to the Marion Hospital and is in a critical condition.

Arnold Daly's characterization of the dentist in You Never Can Tell was seen by a hundred members of the New York Dental College Jan. 26.

Mrs. Bessie Thomashefsky, leading lady of the People's Theatre, who has been playing Hannah in Zangwill's Children of the Ghetto, has gone to Lakewood, N. J., to rest.

Fred C. Whitney has recovered sufficiently to leave for the South to fully regain his health.

The A. H. Woods Amusement Company has leased the Third Avenue Theatre for four years and three months at $15,000 a year.

## THE CHRISTMAS "MIRROR."

### Entertaining Fiction.

*Los Angeles Express.*

In the Christmas number of THE NEW YORK DRAMATIC MIRROR is an entertaining story by Howard Paul in which Lord Byron is the hero. As all people familiar with current literature are aware, Miss Hallie Erminie Rives has recently published a book called "The Castaway," which is really a dramatic summary of incidents in the life of the author of "Childe Harold." It is somewhat of a coincidence that these two Byronic authors should both be visiting in Los Angeles at the same time.

The Christmas number is three times the usual size of the valuable journal and presents a quantity of photographs of stage people, with descriptive sketches. This paper is one of the most conservative of its class, caters to the better portion of the dramatic public, and is not dominated by the Syndicate interests.

### A Beautiful Periodical.

*Havana (Cuba) Post.*

The Christmas number of THE NEW YORK DRAMATIC MIRROR, the leading organ of the stage throughout the English speaking world, is a beautiful periodical, filled throughout its sixty-five pages with matter of vital interest to all interested in histrionic matters, and lavishly illustrated with the portraits of footlight favorites of the past and present, from David Garrick and Mrs. Siddons to Madame Réjane. It contains also an interesting story of Edwin Booth, with several portraits of the great actor at different periods from an old daguerreotype of 1850 to an excellent likeness of him, with his little grandchild at his knee, taken shortly before his death. It is scarcely an exaggeration to say that this number of THE MIRROR surpasses in beauty and interest that offered by the great dramatic review on any previous Christmas.

### A Big and Beautiful Production.

*London, Eng., Pelican.*

All the way from America comes the Christmas number of THE NEW YORK DRAMATIC MIRROR, which is, as usual, a big and beautiful production. The numerous portraits of American actors and actresses will be found very interesting to those of us who are familiar with the names of most of them and have now a chance of seeing what they look like in the photographic flesh. Nothing in the issue is better than Mr. Max Beerbohm's caricature of Mr. Zangwill.

### Highly Creditable.

*Seattle Times.*

THE NEW YORK DRAMATIC MIRROR has issued a highly creditable Christmas number, and, what is still better, for the usual MIRROR price. A perusal of the Christmas MIRROR will afford any one in the profession a most pleasant hour.

### An Accurate Repository.

*Pittsburgh Gazette.*

THE MIRROR is a sound, intelligent exponent of the drama as well as an accurate repository of theatrical affairs.

## MUSIC NOTES.

Kitty Cheatham, with the assistance of Madame Nordica and Arnold Dolmetsch, gave a matinee recital at the Lyceum Theatre on Jan. 5. Miss Cheatham gave a monologue, "Miss Virginia," and sang a number of coon songs and children's songs.

Fritz Kreisler, after an absence of three years, appeared in concert in Carnegie Hall on the evening of Jan. 3. His playing, excellent as it was, has broadened and matured. He played Brahm's concerto, a Beethoven concerto, and Tartini's "Il Trillo del Diavolo."

Adele Aus der Ohe was heard in piano recital in Mendelssohn Hall Jan. 9. She rendered a charming programme, including her own sonata, a legend of her own composition and her "Spinnlied."

A second series of the Bagby Musical Mornings was begun at the Waldorf-Astoria Jan. 9. The Victor Herbert Orchestra, Madame Ella Russell and Frank V. Pollock furnished the programme.

Edwin H. Lemare, who has held the position of organist in the Carnegie Institue, Pittsburgh, the past three years, gave a farewell concert in St. Bartholomew's Church, Monday, Jan. 9.

The New York Symphony Orchestra, directed by Walter Damrosch, gave a concert at Princeton on Tuesday, Jan. 10. Bertha Harmon sang a group of songs.

Theodore Thomas' successor as director of the Chicago Orchestra is Frederick A. Stock.

Franz von Vecsey, the widely heralded boy violinist, made his debut in Carnegie Hall on Tuesday, Jan. 10. His frank, unaffected manner attracted his auditors. He displayed a wonderful mastery of the technique of the violin, but could not be otherwise than boyish in his interpretation.

Miladi Cerny, a Bohemian girl pianist of eleven years, gave a recital in Mendelssohn Hall Jan. 10. She is a self-conscious bit of humanity who has acquired an unusual amount of dexterity for one of her years, added to a natural genius for music.

At a large private musicale given by James Henry Smith in the William C. Whitney mansion Thursday evening, Jan. 12, Hermann Hans Wetzler, Edyth Walker, Eugene d'Albert, and Signor Caruso were the artists.

The Boston Symphony Orchestra gave its third evening concert in Carnegie Hall Thursday, Jan. 12. Mr. Gericke brought forth a strange orchestral work, a symphony by Vincent d'Indy. The solo piano numbers by Raffael Joseffy delighted the large audience.

A large enthusiastic audience assembled in Carnegie Hall Sunday, Jan. 15, to hear the second orchestral recital given by Ysaye, the violinist, assisted by the New York Symphony Orchestra. Ysaye was in most excellent form, and played better, if possible, than on any former occasion, rendering three concertos with all the beauty of tone, temperament and artistic excellence that he is so ably capable of doing. The audience demanded an encore, recalling him ten times but he utterly refused after such a heavy programme.

W. J. Henderson gave a lecture in Knabe Hall Jan. 16 on Beethoven that proved scholarly and was well delivered. An interesting musical programme was rendered.

The Volpe Symphony Orchestra gave its first concert in Mendelssohn Hall Jan. 17.

Lelia Morse and Kelly Cole were heard in joint recital in Mendelssohn Hall the afternoon of Jan. 17; both artists pleased.

Fritz Kreisler gave a violin recital in Mendelssohn Hall the afternoon of Jan. 18. His marvelous playing charmed a large audience.

Madame Samaroff, a Russian pianist, made her American debut in Carnegie Hall Jan. 18, in the presence of a large audience.

Myron W. Whitney, Jr., made his first appearance in New York as a concert singer in Mendelssohn Hall Jan. 19. He gave a varied programme, including a group of songs from old Italian works.

Sam Franko's second concert of old music was given in Mendelssohn Hall Jan. 19. The soloist was Gertrude May Stein.

Scenes from Legrand Howland's grand opera, Sarrona, were given in Carnegie Lyceum Jan. 16. This was the first presentation in America of the opera, which is a fine composition, under the personal direction of the composer, assisted by Edna Frank. The title-role was played by Millicent Brennen, whose voice is of rich pure quality and whose dramatic action promises well for future professional endeavor. Gaston Sargent displayed a voice of great volume and power. Katherine Emmet, William Willis and Leo Lieberman also deserve special commendation. An interesting concert programme was rendered by Gaston Sargent, Reba Cornett, Lucy Lee Call, and the Neidhardt String Quartette.

Paul da Costa gave a concert recital from his musical works at the Professional Woman's League Jan. 12, before an audience of distinguished musicians and musical critics, and the evening was one of unusual interest. The patronesses were Mrs. Charles Henry Melzer, Madame Plum-Woening, Madame Gaston Dethier, and Engel Sumner.

The Boston Symphony Orchestra rendered a most delightful programme at their afternoon concert in Carnegie Hall, Saturday. Muriel Foster, an English contralto, was the soloist. She was well received.

At the Metropolitan Opera House concert last Sunday evening David Sapirstein, a boy pianist, made his debut. He made a decidedly favorable impression.

Theodore Bendix gave an orchestral reading of the music he has composed for the musical comedy, The Finishing School, at the New York Theatre Jan. 20. The book and lyrics are by Max Pemberton, of London, and James MacArthur, who is connected with Harper Brothers.

## THE METCALFE CASE.

### "Life's" Critic Excluded from Several Theatres—Latest News of the Controversy.

James S. Metcalfe, the dramatic editor of *Life*, in consequence of the resolution recently adopted by the Theatrical Managers' Association excluding him from the forty-seven New York theatres controlled by the Trust, was refused admittance to Daly's Theatre on the night of Jan. 16, after he had bought and paid for three tickets to see the performance of The Duchess of Dantzic.

In company with Mrs. Metcalfe and a man said to have been his legal representative Mr. Melcalfe had just presented his tickets to the doorkeeper, when he was told by W. M. Bates, representing Klaw and Erlanger, that he could not enter the theatre, on the grounds that they considered Mr. Metcalfe an objectionable person. "You tell me this on instructions from Klaw and Erlanger and as their representative?" asked Mr. Metcalfe. "Yes," replied Mr. Bates. Mr. Metcalfe repeated this question and received the same answer.

Mr. Bates further told Mr. Metcalfe that the tickets could be exchanged at the box-office for the purchase price. He added that both Mrs. Metcalfe and the lawyer would be allowed to enter the theatre if they desired. Daniel Frohman was in the foyer when the above conversation took place. He did not join in it.

If Mr. Metcalfe had sought to enter the theatre by force, which there was no indication that he intended doing, he would have found two policemen, a special theatre policeman and half a dozen representatives of Klaw and Erlanger ready to meet force with force. As it was, he left after learning that the orders to bar him from the theatre had come direct from Klaw and Erlanger, and later his attorney declared that Mr. Metcalfe had ample grounds for a suit for damages.

On Tuesday evening Mr. Metcalfe did not attempt to go to any theatre, although he declared his intention of carrying on the fight all along the line.

He will sue the management of Daly's Theatre, the object of his suit being to test the general right of theatres to arbitrarily exclude whomsoever they wish from any performance.

Mr. Metcalfe appeared at Wallack's Theatre on Wednesday night, Jan. 18. He walked into the theatre unhindered, after having presented a single ticket to John Lane, the doorkeeper. Mr. Metcalfe simply said "Hello, John," walked down into the orchestra, took a look at the house and the stage, where The Sho-Gun was being sung, and walked out again. Another man who accompanied him did not enter, but merely waited to see that Metcalfe was not stopped at the door.

As Metcalfe came out he met Manager Charles Burnham, who said: "Hello, Jim; if I had seen you you would never have got in."

"But I said 'hello' to John. He didn't stop me," answered Mr. Metcalfe, who then went out.

One of the members of the Association of Theatre Managers stated that the resolution concerning Mr. Metcalfe was not intended to bar him from the theatres, but to cut him off from the free list, and that the purport of the resolution had in some way been wrongly stated.

Mr. Metcalfe, accompanied by Mrs. Metcalfe, presented two tickets purchased at the box-office at the Empire Theatre on Thursday night, and was refused admittance by the house manager, who said that although objection was made to Mr. Melcalfe, Mrs. Metcalfe might enter if she desired. Both, of course, left the theatre.

Mr. Metcalfe, accompanied by Ricardi Albertini, was refused admittance to the Liberty Theatre on Saturday night, Wilbur F. Bates, Klaw and Erlanger's representative, acting for the managers in the exclusion.

Mr. Metcalfe sought, with tickets purchased, to enter the Garden Theatre, managed by Henry W. Savage, a member of the Managers' Association, at the matinee on Saturday afternoon, and was there excluded also.

#### OPINIONS OF LAWYERS.

Many persons are interested in the outcome of the suit. David Gerber, of Dittenhoefer, Gerber and James, said of Mr. Metcalfe's case: "I should watch the outcome with interest, but from what I know of law and precedent I shall not expect him to win. Several actions arising from the refusal of managers to accept tickets have been tried in the lower courts, and the decision has always been in favor of the managers."

Abraham H. Hummel, counsel for several of the managers who have combined to bar the critic from their places of amusement, is of the opinion that "it was not necessary for Mr. Frohman's representative to tell Mr. Metcalfe that he was deemed an objectionable person. All that need have been done was to inform him that he could not enter. A manager has the same right to exclude from a theatre a person who is obnoxious to him as he would have to receive him at his home."

Samuel H. Ordway, acting for Mr. Metcalfe, points out that the decisions up to date are in cases of speculators where the transfer of tickets was to be considered. "But," said Mr. Ordway, "in the case of the private individual it is a direct deal, and the question arises whether this is or is not a contract."

James W. Osborne, of Mr. Metcalfe's counsel, said yesterday he would demonstrate that the managers had no legal right to exclude a dramatic critic because they objected to what he wrote. He declared that the amount of damages asked for in Mr. Metcalfe's suit will be large and in proportion to the injury the managers have tried to do him. "It has been decided in hundreds of cases," said he, "that a man who is ejected from a theatre or is refused admission may recover substantial damages, not merely the value of the tickets, but damages for the indignity or humiliation inflicted upon him."

Mr. Metcalfe declined to discuss his plans, but it was learned on good authority that he intends to visit all the theatres from which he was barred before definite action is taken.

"Many questions are involved," said he. "It might be shown that there was a conspiracy against me to prevent me from gaining a livelihood. The public gives the license to the theatre, pays for the firemen and the policemen who guard it, and as such it is entitled to admission. The interpretation of some managers that they merely wished to exclude *Life* from the free list has no merit, for we are not on the free list of the Syndicate. Only a few of the theatres have given me facilities for criticising their plays. All other tickets are bought at an advance of fifty cents each."

Klaw, of Klaw and Erlanger, on Thursday made this characteristic statement:

"I will be glad to place an automobile at Metcalfe's disposal in which he can visit all the playhouses and there discover how much of a practice and how little of a theory the bar against him is."

Mr. Metcalfe, who shows no such anxiety to hasten his action, replied, when told of this bit of Trust generosity:

"I am not accepting automobile rides from the managers, nor am I consulting them as to the manner in which I shall pursue my campaign. I am acting under advice of counsel."

#### DANIEL FROHMAN'S NEW STATEMENT.

Daniel Frohman, president of the Association of Theatre Managers of Greater New York, felt called upon to make this new statement last Wednesday:

There seems to be some misapprehension and a great deal of error about the attitude taken by the Managers' Association toward a certain representative of a weekly paper, who has been denied entree to theatres represented by this body. The resolution was offered and its language plainly expressed the fact that this party should be denied admission to theatres because of his scurrilous and uncalled-for racial attacks carried on for a number of years by him in his paper.

The resolution had no reference to any individual members of this organization, nor did it contain any allusion to anything he may have said as the dramatic critic of his paper; in fact, from the date of its organization until the present moment the Theatre Managers' Association has never at any directors' or members' meeting mentioned or discussed any dramatic critic or criticism.

At the very inception of this organization it was decided that it was not part of its province or object to ever discuss or take up the question of dramatic criticism; but when this body was convinced that this man was using the theatres as a cloak to make attacks upon the faith of those who comprise a liberal percentage of theatregoers it felt it was justified in taking such action in the premises.

The embargo was not even extended to the paper, but was a personal one to the man who had maligned a reputable body of our fellow citizens. We deem it due to ourselves and the press of New York city and the country that our attitude in this matter be made clear.

#### MR. METCALFE'S REPLY.

In response to the foregoing Mr. Metcalfe issued the following open letter:

DEAR SIR.—When my attention was directed to the action taken by a combination of theatrical managers attempting to deprive me of the right to pursue my occupation as a dramatic critic, by excluding me from the great majority of theatres in New York city, it was difficult for me to believe that grown-up and sane business men could have been guilty of so puerile and foolish an act. When I saw their action confirmed by your public statements, as president of the combination, I was still more surprised, because both privately and in print I had given you credit for being of a different stripe from the managers whose methods I have most seriously criticised. That my original opinion of you was wrong you seem anxious to demonstrate.

It is not, however, concerning the boycott against me that I wish to address you. Our courts will be found quite competent to deal with that. In one of your published statements you have seen fit to attack my integrity as a critic. You say, "Mr. Metcalfe has frequently attacked me personally and has assailed my plays, my players and my playhouses." You must be aware that this statement is absolutely false. If you are not, the file of "Life" are at your service to refresh your memory.

When you controlled the old Lyceum Theatre I reviewed the performances of your stock company regularly. It seemed to me that you and they were trying to do artistic work, and in that I gave you the commendation you and they deserved. Naturally you scored some failures, and these were noted, not in "attacks" or "assaults," but in a friendly though critical spirit. The members of your then company that I know are still among my friends. So much for your players.

As to your plays, no one could be more enthusiastic than I with respect of some of your productions. When, though, you placed on the stage of the Lyceum Theatre the play The Tree of Knowledge, I did not hesitate to tell you and the public in unmistakable terms that it was not a fit piece to be put before a clientele such as the Lyceum had gained for itself. The Lyceum was noted as a theatre commanding large matinee audiences, and where citizens of New York felt that they might permit their wives and daughters to go without first making sure that the entertainment was a clean one. If this was an "attack" or an "assault" I am not ashamed to stand for it.

As to your playhouses, it is quite possible that I may have spoken of the old Lyceum as a fire trap, which it certainly was. When you moved to Daly's it is also quite possible that I voiced the general feeling of regret that that temple of dramatic art had passed into other hands than those which gave it fame. Of the present Lyceum I do not think I have had occasion to speak as a playhouse, but, if I have, it has only been in terms of commendation.

As to ever attacking you personally, nothing has been further from my thoughts. I have never even considered you a member of the Theatrical Trust, whose battles you seem so eager to take on. In fact, I remember that in your warfare with the ticket speculators I held up your hands, even going so far as to write a ballad commending your personal bravery.

If you can substantiate your statement that I have unfairly used my power as a critic, I shall be very glad to have you do so. If not, ordinary decency would suggest that you disavow or retract it.

One other small matter. Your association has attempted to convey the impression that I am attempting to "sneak" into theatres which would exclude me if they knew of my coming. Owing to the notoriety which you and your associates have thrust upon me, I am unable to go about my duties without attracting attention. I do not wish to create any disturbance in any theatre by announcing my movements in advance, but when next my work calls me to the Lyceum Theatre I shall be very glad to notify you privately in advance, if you so desire.

Regretting your associates should have compelled you to take the position you have, I am

Very truly yours,

(Signed) JAMES S. METCALFE.

DANIEL FROHMAN, ESQ., Lyceum Theatre, New York City.

#### FROM UNDER THE BAN.

*Life* this week will say:

"*Life* regrets to note that the theatre in New York has been officially declared to be a racial and religious institution. It has been stated by the Theatrical Managers' Association of New York city that, in effect, any one who criticises their methods of dealing with the American public declares himself to be an enemy of the Jewish race. Whether the better class of Jews in New York city and in the country at large will support the Theatrical Trust in this curious contention remains to be seen.

"The announcement of this new relation of the theatre to the American public was made in a resolution adopted at a meeting of the Managers' Association and directed at the dramatic criticisms of *Life*, which, in the resolution, are characterized as "bitter and unwarranted racial attacks." It is also stated that Mr. Metcalfe, of *Life*, is hereafter to be excluded from the majority of the theatres in New York.

"Whenever a bad Jew gets into trouble he is glad to make it a case of race or religious persecution. It's an easy trick to play, and, unfortunately, usually succeeds. Jews of education and refinement are sensitive where their race is concerned, and naturally side with their co-religionists, irrespective of the merits of each particular case. This trait, while in some ways an admirable one, is an unfortunate one for the Jews in America. It is un-American in the sense that it creates a nation within a nation. It is deeply to be desired, by Jew and Gentile alike, that this course shall not be persisted in, because the inevitable result will be that there will grow up a national anti-Semitic feeling in America, as there has in France and Germany.

"*Life* repeats that it is unfortunate for the decent Jews in America that the members of the Theatrical Trust have raised against *Life* the cry of "Jew-baiter!" Readers of this journal know that this charge is unfounded. *Life* has fun with the people of every creed, cult or race that has a funny side, even including New York's exclusive 400 and the august United States Senate. That the members of the Theatrical Trust seek to make *Life's* criticisms of their treatment of dramatic art and the American public a racial question is raising a smoke to hide their own iniquities. It would be equally true to say that when *Life* commends a play produced under Trust management, or by Mr. Belasco, or by the Shubert Brothers, it is pro-racial and pro-Semitic.

"The Theatrical Trust has so long dictated to American managers, American artists and American newspapers that it has grown arrogant and despotic. In the case of *Life* it found that the proprietors of this journal still retained a belief in American independence and that they could not be cajoled or intimidated. Then Messrs. Klaw and Erlanger thought they had found a vulnerable point in *Life's* armor and brought a libel suit for heavy damages. A judge and jury in an American court declined to aid and abet them in their attempt to silence us.

The last desperate resort against *Life* is to threaten physical violence, to attempt, by combination, to drive *Life's* critic out of his position, and to arouse race hatred against this journal.

"It is not likely that even these methods will succeed. *Life's* rights are involved, and we propose to maintain them."

## TRAVELING MANAGERS' ASSOCIATION.

The Managers' Association of America met last Friday night at the Fifth Avenue Hotel and elected the following officers for the ensuing year: President, Gus Hill; vice-president, Charles H. Yale; treasurer, Sidney Ellis, secretary, E. C. White; Board of Directors, Charles F. Whitaker, Aubrey Mittenthal, Hollis E. Cooley, Jules Hurtig, and Sam Harris. A railroad committee was appointed of which Hollis E. Cooley was made chairman. This committee will have charge of all matters of transportation in which the association is interested. Thus Mr. Cooley will arrange transportation for about one hundred productions.


Now Available **OLD HEIDELBERG** For Stock

The only authorized version of this famous play is that played by Richard Mansfield and controlled in this country by Sam S. and Lee Shubert.

GREAT TRIUMPH IN SAN FRANCISCO.
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AND IN LOS ANGELES.
"Old Heidelberg is a great play, beautifully produced."—Los Angeles Examiner.
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P. S.—Am managing James Kyrle MacCurdy, in The Old Clothes Man, to great success.


## IN BROOKLYN THEATRES.

Edna May in The School Girl is at the Montauk.

At the Broadway this week Wilton Lackaye in The Pit is the attraction.

The Burgomaster is at the Majestic. The company is headed by Oscar L. Figman. There is a large singing chorus. In the company are Charles Sharp, Oscar B. Ragland, Fred Bailey, Olga von Hatzfeld, Louise Brackett, Harriet Sheldon, and Kitty Aylward.

The Lilliputians are seen this week at the Grand Opera House in their latest extravaganza, Sinbad. Not only tiny midgets, but giants are in the cast, people who vary in stature from 27 inches to 8 feet. The music of the piece is tuneful and the scenery magnificent.

The Columbia Theatre opened this week under new management. The house returns to its old policy, that of a home for melodrama and comedy-drama at popular prices, with matinees every day. The American Theatre Stock company has been brought to Brooklyn in its entirety. The company is headed by Maurice Freeman. The leading lady is Nadine Winston. The rest are Daniel Jarrett, George D. Baker, Donald Meek, Harry McDonough, James Grady, Frank Andrews, Lizzie Montgomery, Nora Dunblane, Emma De Castro, Josie De Foe, and Dorothy Goodwin. The Sign of the Four is the first bill.

William Gillette's All the Comforts of Home is the offering this week at the Bijou, and Cecil Spooner essays the role of a dashing young actress of the Paris Comique, which gives her a chance to dance and sing in her liveliest manner. She is on the stage almost all of the time, and her many admirers never had a better chance to appreciate her cleverness. Harold Kennedy, as usual, is cast for a comic role, while Augustus Phillips and the rest of the company have congenial parts. Edna May Spooner has received the congratulations of many Brooklynites on her success of last week in the role of Zaza. All records at the Bijou were broken, every seat for the week being sold before the opening performance.

For Fair Virginia is the attraction at Payton's Lee Avenue. The action of the play takes place during the Civil War, and the story is filled with sentiment and humor. It calls for handsome staging and Mr. Payton has not neglected the demand, for he has supplied the play with scenery specially painted for the production and engaged extra people to appear as soldiers. Corse Payton and Etta Reed Payton are in the cast, and are supported by the entire company.

At the Folly David Higgins, who finished a successful engagement at the Majestic last week, appears in the Eastern District to amuse big audiences in His Last Dollar.

A new burlesque organization, known as the New York Stars, makes its bow in Brooklyn this week at the Star, with Sparrow, the head juggler, as a special feature. A two-act musical farce, Stolen Sweets, with scenes at Long Branch, and an excellent olio of vaudeville performers, including Charles B. Watson, the Three Elliotts, and Loro and Payne, is the bill.

Under Southern Skies is at the Amphion.

The offering at the Park Theatre is A Midnight Marriage, with Harry J. Ingram, J. C. Fenton, C. W. Goodrich, Virginia Westbrook, Kitty Edwards, and Camilla Kruma in the cast.

For His Brother's Crime is at the Gotham. Montgomery Irving supports a bridge and does other physical culture stunts.

Another Southern play is seen in Brooklyn this week at the Novelty. It is On the Suwanee River. Laura Bennett is the star and the cast is a good one.

Weber's Dainty Duchess company appear at the Gayety, having just finished a successful engagement down town at the Star. The bill includes a farce and a long list of specialties.

At Phillips' Lyceum the play is Her Marriage Vow, produced with all the elaborate scenery required for this story of railroad life with its realistic effects and climaxes. The entire company supporting Emma Bell and William C. Holden appear in the cast.

The Unique Stock company produce two new burlesques this week, followed by five vaudeville acts.

Watson's Cozy Corner has changed its policy, and after this week it becomes a visiting place for burlesques and music hall attractions. This week the Broadway Burlesquers appear in two burlesques and a good olio sandwiched in between.

VINCENT KIRK.

## FOR THE STAGE TOILET.

A new firm, known as the Carnelian Company, was established in September, 1904, in Philadelphia, for the manufacture of grease paints, cold creams and make-up supplies. The concern is composed of two members, R. W. Van Horn, son of the late A. R. Van Horn, the well-known costumer, and one partner, F. X. Michl, a young German who has made a study of the art of making up and manufacturing of different cosmetic preparations for the stage toilet. They have met with success on all sides, every one congratulating them on the quality of goods they are putting on the market. One of the distinct features of their goods is the way in which they are packed, in dainty flowered boxes. Everything is put up with the greatest amount of care, which shows for itself the enterprising tendency the young men possess. They deserve credit for the way in which they are establishing a patronage among the profession. The factory is located at 915 Arch Street, Philadelphia, and is turning out goods so excellent that they are bound to become the standard.

## MATTERS OF FACT.

On account of throat trouble Evelyn Wood has closed with James H. Wallick's Queen of the Highway company and Helen McGowan is now playing the title-role of Belle Diamond, the Bandit Queen. Lillian Volkman is now playing Jess Miller acceptably.

Thomas J. Myers, advance agent and manager, has been engaged as press representative and expert accountant with the Norris and Rowe Twenty-Car Circus. This will be Mr. Myers' second season with the same organization. The season opens early in March at the Winter quarters, San Jose, Cal.

The Kaphan Theatrical Syndicate, with offices at 1440 Broadway, represent theatres and companies, as well as organize and book the same—starring tours are arranged and plays secured.

High-class attractions have been registering remarkably big receipts at the New Bradford Theatre, Bradford, Pa., this season. Desirable open time may still be secured through the resident manager, Jay North, or Stair and Havlin.

Murry Livingston, who has been highly successful in the role of Mosey Cohen in Queen of the Highway is at the Third Avenue Theatre this week.

An asbestos curtain, ready for hanging and only in use for one month, is offered for sale cheap by Ansel Cook, 60 Grand Opera House Building, Chicago.

The Unique Theatre is the new vaudeville house at Akron, Ohio, which will be opened Feb. 13 under the direction of Achille Philion. High grade vaudeville acts of every description are wanted for the balance of this and next season. Acts who have already written and received no acknowledgment are requested to communicate again.

Harry Dull is in West Baden booking the Four Huntings in the new three-act farce-comedy, The Fool House, for next season.

The Factory Girl, Only a Shop Girl, and A Working Girl's Wrongs, three successes for Charles E. Blaney for several seasons, are offered complete with pictorial printing to managers for one night stands for next season by Selwyn and Company, the play brokers, at 1441 Broadway.

A new theatre costing $50,000 is shortly to be opened at Muskogee, I. T., and a thoroughly high grade attraction is wanted on a good certainty for the initial performance. Muskogee is a booming town in the Southwest.

The Thurber-Nasher company have played to remarkably good business ever since the Lynn, Mass., date. Master Philip M. Thurber has been receiving much press commendation for his work with the company.


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New York City, care MIRROR.


## DATES AHEAD.

*Received too late for classification.*

A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Lewiston, Pa., Jan. 27, Mahanoy City 28, Freeland 30, Mt. Carmel 31.

A FIGHT FOR MILLIONS (Wash. Martin, mgr.): Elizabeth, N. J., Jan. 23-25, Hoboken 26-28, Springfield, Mass., 30-Feb. 1.

A MANSION OF ACHING HEARTS (Ben F. Simpson, mgr.): Whitewright, Tex., Jan. 24, Denison 25.

A ROMANCE OF COON HOLLOW (Southern; Chas. W. Benner, mgr.): Bowling Green, Ky., Jan. 26, Russellville 27, Earlington 28, Henderson 30, Marion 31, Owensboro Feb. 1, Mt. Vernon, Ind., 2.

AN AMERICAN GENTLEMAN: Mexico, Mo., Jan. 24, Macon 25, Chillicothe 26, Leavenworth, Kan., 27, 28, Trenton, Mo., 29.

AUBREY STOCK: Uniontown, Pa., Jan. 23-28.

BEACH AND BOWERS' MINSTRELS: White Hall, Ill., Jan. 25, Rood House 26, Winchester 27, Pittsfield 28, Barry 30, Griggsville 31.

BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Mechanicsburg, Pa., Jan. 27, 28, Carlisle 30-Feb. 1.

BRINDAMOUR (H. J. Gates, mgr.): Vandergrift, Pa., Jan. 24, Leechburg 25, Punxsutawney 26, 27, Meadville 28, Greenville 30, Kane 31.

CURTS' DRAMATIC (M. H. Curts, mgr.): Ness City, Kan., Jan. 23-25, Rush Center 26-28.

DE VOSS, FLORA (J. B. Routner, mgr.): Stronghurst, Ill., Jan. 23-25, Dallas City 26-28.

ECKHARDT AND HAWKINS' IDEALS (Oliver T. Eckhardt, mgr.): Blackfoot, Ido., Jan. 23-25, Pocatello 30-Feb. 1.

EWING, GERTRUDE (Lou N. Harrington, mgr.): Caruthersville, Mo., Jan. 30-Feb. 1.

FIELDS AND HANSON'S MINSTRELS: New London, Conn., Jan. 24, Meriden 25, Westfield, Mass., 26, Pittsfield 27.

GALE, FLORENCE (Kane, Shipman and Colvin, mgrs.): Boulder, Col., Jan. 25, Central City 26, Greeley 27, Ft. Collins 28, Colorado Springs 30.

GRANTLEY, HELEN (Jas. B. Delcher, mgr.): Perry, Okla., Jan. 30, Enid 31, Wichita, Kan., Feb. 1.

GREAT EASTERN STOCK (Benj. J. Green, mgr.): Cumberland, Md., Jan. 23-26, East Liverpool, O., 27, 28.

HENDRICKS, BEN (Wm. Gray, mgr.): Santa Fe, N. M., Jan. 24, Albuquerque 25, Gallup 26, Winslow 27, Needles Cal., 28.

HOWE, LENNA, TRIO: Buffalo, N. Y., Jan. 23-28, Toronto, Can., 30-Feb. 4.

INDIANA FOLKS (Homer B. Day, mgr.): Tecumseh, Mich., Jan. 24, Bryan, O., 25, Butler, Ind., 26, Wauseon, O., 27, Montpelier 28.

KENNEDY PLAYERS (J. R. Shannon, mgr.): Port Huron, Mich., Jan. 23-28, Sarnia, Can., 30-Feb. 4.

MARKS BROTHERS (R. W. Marks, mgr.): Nashua, N. H., Jan. 23-28, Woonsocket, R. I., 30-Feb. 4.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Fayetteville, N. C., Jan. 23-28.

OVER NIAGARA FALLS (A; Rowland and Clifford, props.): Meyersdale, Pa., Jan. 24, Connellsville 25, Charlerol 26, East Liverpool, O., 28.

PAIGE, MABEL, COMEDY: Raleigh, N. C., Jan. 26-28, Goldsboro 29, 30.

PERKINS, ELI: Weldon, N. C., Jan. 30, Derry, S. C., Feb. 1.

PHILLIPS-JACKSON STOCK (Harry J. Jackson, mgr.): Rochester, Pa., Jan. 30-Feb. 4, Cumberland, Md., 6-11.

SHADOWS ON THE HEARTH (Arthur C. Aston, mgr.): Jersey City, N. J., Jan. 23-Feb. 4.

SHEELEY-YOUNGS STOCK (Jack Youngs, mgr.): Amherst, N. S., Jan. 23-28, [illegible], Feb. 1.

THE KATZENJAMMER KIDS (Mitchell and Pomeroy, mgrs.): Du Bois, Pa., Jan. 24, Beaver Falls 25, Salem, O., 26, [illegible] 27, Oil City, Pa., 28, Butler 30.

THURBER (N. Nasher, mgr.): Thurber, mgr.): Elizabeth, N. J., Jan. 23-28, Paterson 30-Feb. 4.

YOUNGER BROTHERS: Nashua, N. H., Jan. 23-28, Lowell, Mass., 30-Feb. 4.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

A BREAK FOR LIBERTY: Burlington, Ia., Jan. 25.
A BREEZY TIME (Western; K. Webster Fitz, mgr.): Anadarko, Okla., Jan. 24, Lawton 25, Chickasha, I. T., 26, Chandler, Okla., 27, Tulsa 28.
A BUNCH OF KEYS (Gus Bonner, mgr.): Delphos, O., Jan. 24, Kenton 25, Lima 26, Bellefontaine 27, Hamilton 28, 29, Hillsboro 30, Athens 31, Gallipolis Feb. 1, Pomeroy 2, Ashland 3, Huntington, W. Va., 4.
A CHICAGO TRAMP (W. C. De Bough, mgr.): Abbeville, Ia., Jan. 25, Jeanerette 26, New Iberia 27, Lafayette 28, Rayne 29, Breaux Bridge 30, Opelousas 31.
A COUNTRY KID (H. B. Whitaker, mgr.): Webb City, Mo., Jan. 24, Carthage 25, Aurora 26, Lamar 27, Coffeyville, Kan., 28.
A DESPERATE CHANCE: New York city Jan. 23-28.
A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Belleville, Kan., Jan. 24, Beloit 26.
A FIGHT FOR LOVE: Lorain, O., Jan. 24, Sandusky 25, Coldwater, Mich., 26, Battle Creek 27, Lansing 28.
A HIDDEN CRIME (A. J. Morgan, mgr.): Manistee, Mich., Jan. 24, Cadillac 25, Grand Rapids 26-28.
A HOT OLD TIME (Gus Hill's): Toledo, O., Jan. 22-25, Columbia 26-28, Zanesville 30, Cambridge 31.
A LITTLE OUTCAST (Geo. E. Gill's): Newark, N. J., Jan. 23-28.
A LITTLE OUTCAST (E. J. Carpenter's): Santa Rosa, Cal., Jan. 24, 25, Healdsburg 26, Petaluma 27, San Francisco 29-Feb. 4.
A LITTLE OUTCAST (R. A. Hanks, mgr.): Piedmont, W. Va., Jan. 24, Clarksburg 25, Weston 26, West Union 27, Parkersburg 28.
A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Brooklyn, N. Y., Jan. 23-28.
A RABBIT'S FOOT: Arcadia, Fla., Jan. 25, Barton 26, Sanford 27, Deland 28, Jacksonville 30-March 27.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Syracuse, N. Y., Jan. 23-25, Rochester 26-28, Buffalo 30-Feb. 4.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Rockford, Ill., Jan. 25, Elgin 28, Marshalltown, Ia., 31, Maryville, Mo., Feb. 1, Stanberry 2, Trenton 3.
A ROYAL SLAVE (Southern; Gordon and Bennett, props.; D. G. Hartman, mgr.): Harrisburg, Pa., Jan. 26-28, Pottstown 30, Salem Feb. 3, Bridgeton, N. J., 4.
A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Fred Miller, mgr.): Newark, Ill., Jan. 26, El Paso 27, Bloomington 28, Litchfield 30, Carlinsville 31, Pawnee Feb. 1.
A RUINED LIFE (A; Eugene Spofford, mgr.): Auburn, Ind., Jan. 24, Hartford City 25, Kokomo 26, Frankfort 27, Clinton 28, West Baden 29, Bloomington 30, Attica 31, Monticello Feb. 2.
A RUINED LIFE (B; Eugene Spofford, mgr.): Little Rock, Ark., Jan. 24, Russellville 25, Ft. Smith 26, Van Buren 27, Muskogee, I. T., Feb. 1, Eufaula 2, Shawnee, Okla., 3, Stroud 4.
A RUNAWAY MATCH (Chase and Lister, mgrs.): Rockfort, Ill., Jan. 24, Hamburg, Ia., 25, Red Oak 26, Creston 27, Osceola 28.
A SECRET DISPATCH: Bangor, Me., Jan. 23-25.
A STRUGGLE FOR GOLD (J. Martino, mgr.): South Bethlehem, Pa., Jan. 24, Boonton, N. J., 25, Elizabeth 26-28, Providence, R. I., 30-Feb. 4.
A STUDY IN SCARLET! Willmar, Minn., Jan. 24, Marshall 25, Pipestone 26, Madison, S. D., 27, Mitchell 28, Sioux Falls 29.
A TRIP TO CHINATOWN (H. M. Saylor, mgr.): Kewanee, Ill., Jan. 24, Dixon 25, Mendota 26, Ottawa 27, Kankakee 28.
A TRIP TO EGYPT (Frank E. Morse, mgr.): Salamanca, N. Y., Jan. 24, Dunkirk 25, Fostoria, O., Feb. 1.
A WORKING GIRL'S WRONGS: Newark, N. J., Jan. 23-28.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Richmond, Ind., Jan. 24, Marion 25, Van Buren 26, Warren 27, Ft. Wayne 28, Defiance, O., 30, Van Wert 31.
AN IDIOT SLAVE: Oneida, N. Y., Jan. 24.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Washington, D. C., Jan. 23-28.
ADAMS, MAUDE: New York city Dec. 26—indefinite.
AFTER MIDNIGHT: Milwaukee, Wis., Jan. 22-28.
ALLEN, VIOLA: Gloversville, N. Y., Jan. 24, Rochester 25, Ithaca 26, Auburn 27, Syracuse 28, Utica 30, Newburg 31, Poughkeepsie Feb. 1, Glens Falls 2, Burlington, Vt., 3, Plattsburg 4.
ALONE IN THE WORLD (Mitchell Brothers, mgrs.): Philadelphia, Pa., Jan. 23-28, Brooklyn, N. Y., 30-Feb. 4.
AMATEUR DRAMATIC (Sam Brown, mgr.): Topsham, Me., Jan. 25, Lisbon Falls 26, Lisbon 27, Bowdoinham 28, Richmond 30, Freeport 31.
ANGLIN, MARGARET: Baltimore, Md., Jan. 23-28.
ARIZONA (Main; Wilson S. Rose, mgr.): Joliet, Ill., Jan. 24, Kankakee 25, La Salle 26, Kewanee 27, Canton 28.
AT CRIPPLE CREEK: Philadelphia, Pa., Jan. 23-28.
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Grand Rapids, Mich., Jan. 22-25, Angola, Ind., 27, Adrian, Mich., 28, Toledo, O., 29-Feb. 1.
BARRYMORE, ETHEL: New York city Nov. 15-Jan. 28.
BATES, BLANCHE: Seattle, Wash., Jan. 23-28.
BELLEW, KYRLE: New York city Jan. 23-28.
BEN HUR: Cincinnati, O., Jan. 23-Feb. 4.
BERESFORD, HARRY (J. J. Coleman, mgr.): Denver, Col., Jan. 22-28, Central City 29, Greeley 30, Laramie, Wyo., 31.
BINDLEY, FLORENCE: St. Louis, Mo., Jan. 22-28.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Syracuse, N. Y., Jan. 23-25, Rochester 26-28, Pittsburgh, Pa., 30-Feb. 4.
BONELLI, WILLIAM: St. Louis, Mo., Jan. 22-28.
BRINDAMOUR AND NAIADA (W. L. Ferris, mgr.): Sandusky, O., Jan. 28.
BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 23—indefinite.
BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): New Philadelphia, O., Jan. 24, Coshocton 25, Mansfield 26, Ashland 27, Canton 28, Massillon 30, Alliance 31, Bellaire Feb. 1, New Castle, Pa., 2, Niles, O., 3, Akron 4.
BUSY IZZY: Cleveland, O., Jan. 23-28, Beaver Falls, Pa., 30, Sharon 31, Steubenville, O., Feb. 1, Greensburg, Pa., 2.
CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.
CHECKERS: Boston, Mass., Jan. 16-28.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Kansas City, Mo., Jan. 22-27, St. Joseph 29-31, Des Moines, Ia., Feb. 2-4.
CLARKE, CRESTON: Mobile, Ala., Jan. 27, 28.
CLARKE, HARRY CORSON: Oklahoma City, Okla., Jan. 16-Feb. 7.
COLLIER, WILLIAM: Victoria, B. C., Jan. 24, Tacoma, Wash., 25, Portland, Ore., 26-28.
COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): Cincinnati, O., Jan. 23-28, Dayton 30-Feb. 1, Columbus 2-4.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Bridgeport, Conn., Feb. 12-15.
CONQUEST, IDA: New York city Jan. 16—indefinite.
CORBETT, JAMES J.: Kansas City, Mo., Jan. 22-28.
CORCORAN, JANE (Arthur C. Alston, mgr.): Duluth, Minn., Jan. 24, 25, Red Wing 26, Northfield 27, Faribault 28, Owatonna 30, Albert Lea 31.
CRANE, WILLIAM H.: Chicago, Ill., Jan. 23-Feb. 4.
CROSMAN, HENRIETTA: New York city Jan. 23-28.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city—indefinite.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Cincinnati, O., Jan. 22-28, Columbus 30-Feb. 1, Indianapolis, Ind., 2-4.
DAVID HARUM (No. 1; Julius Cahn, mgr.): Chicago, Ill., Jan. 23-28.
DAVID HARUM (No. 2; Julius Cahn, mgr.): Clarksburg, W. Va., Jan. 24, St. Marys 25, Pomeroy, O., 26, Gallipolis 27, Charleston, W. Va., 30, Huntington 31, Ironton, O., Feb. 1, Ashland, Ky., 2, Paris 3, Frankfort 4.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Brinkley, Ark., Jan. 24, Newport 25, Jonesboro 26, Mariana 27, Helena 28, Cairo, Ill., Feb. 1, Anna 2, Murphysboro 3, Herrin 4.
DEVIL'S AUCTION (M. Wise, mgr.): Chicago, Ill., Jan. 22-28.
DORA THORNE (Rowland and Clifford, mgrs.): Camden, N. J., Jan. 23-25, Burlington 26, New Brunswick 27, Trenton 28-30.
DOWN BY THE SEA (Phil Hunt, mgr.): Winsted, Conn., Jan. 24, Waterbury 25, Torrington 26, Walden, N. Y., 27, Passaic, N. J., 28, New Britain, Conn., 30, Bridgeport 31, Feb. 1, New Haven 2-4.
DOWN ON THE FARM: Thibodaux, La., Jan. 24, Morgan City 25, New Iberia 26, Crowley 27, Jennings 28.
DREW, JOHN: Boston, Mass., Jan. 16-28, Philadelphia, Pa., 30-Feb. 4.
DRIVEN FROM HOME: Philadelphia, Pa., Jan. 23-28.
DRIVEN FROM THE ALTAR: Sullivan, Ind., Jan. 24.
DR. JEKYLL AND MR. HYDE (W. H. Hartigan, mgr.): Cherokee, Ia., Jan. 24, Sac City 25, Iola Grove 26, Carroll 27, Missouri Valley 28, Council Bluffs 29, Plattsmouth, Neb., 30, Ashland 31, Seward Feb. 1, York 2, Grand Island 3, Kearney 4.
DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Montgomery, Ala., Jan. 24, Columbus, Ga., 25, Macon 26, Brunswick 27, Jacksonville, Fla., 28, Lake City 30, Thomasville, Ga., 31, Bainbridge Feb. 1, Troy, Ala., 2.
EDESON, ROBERT: Worcester, Mass., Jan. 26, Springfield 27, New York city 30—indefinite.
EIGHT BELLS: Chicago, Ill., Jan. 22-28.
ELLIOTT, MAXINE: Milwaukee, Wis., Jan. 23-25, Rockford, Ill., 26, Dubuque, Ia., 27, Sioux City 28, Lincoln, Neb., 30, Omaha 31, Feb. 1.
EMERSON, MARY (Samuel Lewis, mgr.): Frankfort, Ind., Jan. 23, 24, Attica 25, Terre Haute 26, Henderson, Ky., 27, Paducah 28.
ESCAPED FROM THE HAREM (Harry Earl, mgr.): New Haven, Conn., Jan. 23-25, New Britain 26, Bridgeport 27, 28.
ESCAPED FROM SING SING: Montreal, Can., Jan. 23-28.
EVERYMAN (Geo. C. Dent, mgr.): Paducah, Ky., Jan. 24, Evansville, Ind., 26, Owensboro, Ky., 27, Henderson 28.
FABIO ROMANI (Oscar Jones, mgr.): Magnolia, Miss., Jan. 24, Amite, La., 25, Gulfport, Miss., 26, Biloxi 27, Evergreen, Ala., 28.
FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Buffalo, N. Y., Jan. 23-28.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Philadelphia, Pa., Jan. 23-28, Hoboken, N. J., 29-Feb. 1, Bridgeport, Conn., 2-4.
FAVERSHAM, WILLIAM: Baltimore, Md., Jan. 23-28, New York city 30-Feb. 4.
FINNIGAN'S BALL (Ollie Mack and Joe W. Spears, mgrs.): Hot Springs, Ark., Jan. 24, Pine Bluff 25, Little Rock 26, Fort Smith 27, Pittsburg, Kan., 28.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Buffalo, N. Y., Jan. 23-28, Boston, Mass., 30-Feb. 4.
FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): Nashville, Tenn., Jan. 23-28.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Laramie, Wyo., Jan. 24, Cheyenne 25, Loveland, Col., 26, Longmont 27, Boulder 28.
FROM RAGS TO RICHES (Max H. Meyers, mgr.): St. Louis, Mo., Jan. 22-28, Chicago, Ill., 29-Feb. 4.
GERMAN LILLIPUTIANS: Junction City, Kan., Jan. 24, Council Grove 25, Herrington 26, McPherson 27, Newton 28, Hutchinson 30, Peabody 31, Emporia Feb. 2, Burlington 3, Iola 4.
GILLETTE, WILLIAM: Chicago, Ill., Jan. 9-28.
GILMORE, BARNEY (Harry Montgomery, mgr.): Erie, Pa., Jan. 23-25, Youngstown, O., 26-28, Akron 30-Feb. 1, Toledo 2-4.
GILMORE, PAUL (Jules Murry, mgr.): Los Angeles, Cal., Jan. 25-28, San Francisco 30-Feb. 4.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Washington, D. C., Jan. 23-28.
GRIFFITHS, JOHN (Jno. M. Hickey, mgr.): Temple, Tex., Jan. 24, Hillsboro 25, Cleburne 26, Waxahachie 27, Mexia 28, Corsicana 30, Dallas 31, Ft. Worth Feb. 1, Gainesville 2, Sherman 3, Denison 4.
HACKETT, JAMES K.: Boston, Mass., Jan. 23-Feb. 4.
HALL, GEORGE F. (W. J. Fielding, mgr.): Kane, Pa., Jan. 24, Johnsonburg 25, Brockwayville 26, Clearfield 27, Du Bois 28, Punxsutawney 30, Butler 31, Vandergrift Feb. 1, Latrobe 2, Monongahela 3, Charleroi 4.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Greeley, Col., Jan. 24, Colorado Springs 25, Pueblo 26, Canon City 27, Victor 28, Cripple Creek 29, Leadville 30.
HANS HANSON (Jas. T. McAlpin, mgr.): Norman, Okla., Jan. 24, Yukon 25, Minco, I. T., 26, Chickasha Okla., 27, Anadarko 28.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Henderson, Ky., Jan. 24, Bedford, Ind., 26, Madison 27, Seymour 30, Richmond Feb. 1, Anderson 2, New Castle 3, Cornesville 4.
HAPPY HOOLIGAN (D. A. Kelley, mgr.): Detroit, Mich., Jan. 22-28, Cleveland, O., 29-Feb. 4.
HER FIRST FALSE STEP: Richmond, Va., Jan. 23-28.
HER ONLY SIN (Frank T. Wallace, mgr.): Champaign, Ill., Jan. 24, Danville 25, Rantoul 26, Hoopeston 27, Chicago Heights 29, Lawlor, Ind., 30, Frankfort 31, Crawfordsville Feb. 1.
HI, SI AND I: Rushville, Ind., Jan. 24, Shelbyville 25, Columbia 26, Franklin 27, Martinsville 28.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Brooklyn, N. Y., Jan. 16-28, Waterbury, Conn., 30, 31, South Norwalk Feb. 1, Easton, Pa., 2, Allentown 3, Reading 4.
HOLLAND, MILDRED: Peoria, Ill., Jan. 24, Springfield 25, Jacksonville 26, Hannibal, Mo., 27, Quincy, Ill., 28, Kirksville, Mo., 30, Moberly 31, Chillicothe Feb. 1, St. Joseph 2, Leavenworth, Kan., 3, Topeka 4.
HOPPER, EDNA WALLACE: San Francisco, Cal., Jan. 16-28.
HOW HE WON HER (R. M. Feltus, mgr.): Rochester, N. Y., Jan. 23-25, Syracuse 26-28.
HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Waltham, Mass., Jan. 24, Lawrence 25, Gloucester 26, Salem 27, Taunton 28, Southbridge 30, Westerly, R. I., 31.
IRIS: Lake Charles, La., Jan. 24, Beaumont, Tex., 25, Galveston 26, San Antonio 27, Austin 28, Waco 30, Corsicana 31, Cleburne Feb. 1, Dallas 2, Fort Worth 3, Sherman 4.
IRWIN, MAY (Edward R. Salter, mgr.): Philadelphia, Pa., Jan. 16-28, Detroit, Mich., 30-Feb. 4.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Rochester, N. Y., Jan. 23-25, Syracuse 26-28, Albany 30-Feb. 1.
JEFFERSON, JOSEPH AND WILLIAM: Portland, Ore., Jan. 23-25, Albany 26, Salem 27, Vancouver, B. C., 28.
JEFFERSON, THOMAS: Dallas, Tex., Jan. 24, 25, Corsicana 26, Austin 27, San Antonio 28, Galveston 30, Houston 31, Sour Lake Feb. 1, Beaumont 2.
JERRY FROM KERRY: Millersburg, O., Jan. 24, Wooster 25, Massillon 26, Barberton 27, Warren 28, Alliance 30, Lisbon 31.
KENDALL, EZRA: Charlotte, N. C., Jan. 24, Norfolk, Va., 27.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Brooklyn, N. Y., Jan. 23-28.
LOFTUS, CECILIA: Detroit, Mich., Jan. 23-28.
LORIMER, WRIGHT: Boston, Mass., Jan. 16-Feb. 4.
LYMAN TWINS: Defiance, O., Jan. 24, Hicksville 25, Paulding 26, Van Wert 27, Newark 28.
McAVOY, DAN: Montreal, Can., Jan. 23-28.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): Pittsburgh, Pa., Jan. 23-28.
MACK, ANDREW: Philadelphia, Pa., Jan. 23-28.
MANN, LOUIS: Boston, Mass., Jan. 23-Feb. 4.
MANSFIELD, RICHARD: Chicago, Ill., Jan. 9-Feb. 11.
MANTELL, ROBERT B. (M. B. Hanley, mgr.): Albany, N. Y., Jan. 23-25.
MASON AND MASON: Burlington, Ill., Jan. 24, Rock Island 25, Decorah, Ia., 26, Charles City 27, Rochester, Minn., 28, St. Paul 29-Feb. 4.
MAUD MULLER (L. D. Blondell, mgr.): Coatesville, Pa., Jan. 24, Salem, N. J., 25, Atlantic City 26-28.
MELVILLE, ROSE (J. R. Sterling, mgr.): Grand Junction, Col., Jan. 24, Leadville 25, Salida 26, Pueblo 27, Colorado Springs 28, Denver 29-Feb. 4.
MILLER, HENRY: Wilmington, Del., Jan. 24, Providence, R. I., 26-28.
MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): New York city Jan. 23-28.
MONG, WILLIAM V.: Seattle, Wash.—indefinite.
MONROE, GEORGE: Buffalo, N. Y., Jan. 23-28.
MORTIMER, CHARLES: Reynoldsville, Pa., Jan. 24, 25, New Bethlehem 26-28, Johnsonburg 30-Feb. 1.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Woonsocket, R. I., Jan. 26, Worcester, Mass., 27, 28.
MUGG'S LANDING (Arthur Lamar, mgr.): Concordia, Kan., Jan. 24, Clay Center 25, Manhattan 26, Junction City 27, Topeka 28, St. Marys 29, Horton 30, Fairbury, Neb., 31, Tecumseh Feb. 1, Webb City, Mo., 2, Lincoln 3, 4.
MURPHY, JOSEPH (Geo. Kenney, mgr.): San Francisco, Cal., Jan. 15-28, Oakland 29-31.
MURPHY, TIM (T. E. Saunders, mgr.): Denver, Col., Jan. 22-28.
MURRAY AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Leavenworth, Kan., Jan. 24, Plattsmouth, Neb., 25, Lincoln 26, Sioux City, Ia., 27, Fremont, Neb., 28.
MY WIFE'S FAMILY: East Liverpool, O., Jan. 24, Toronto 25, Wheeling, W. Va., 26-28, Steubenville, O., 30, Warren 31, Youngstown Feb. 1, 2.
MRS. LEFFINGWELL'S BOOTS: New York city—indefinite.
NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Portland, Ore., Jan. 22-28, Port Townsend 30, Port Angeles 31, Snahomish Feb. 1, Bellingham 2.
NEW YORK DAY BY DAY: Hightstown, N. J., Jan. 24, Mt. Holly 25, Camden 26-28, Wilkes-Barre, Pa., 30-Feb. 1, Scranton 2-4.
NEXT DOOR: Ottumwa, Ia., Jan. 26, Centerville 27, Kohoka, Mo., 28, Memphis 30, Cedar Rapids, Ia., 31, Iowa City Feb. 1, Marshalltown 2, Newton 3, Albia 4, Leon 5.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Atlanta, Ga., Jan. 23, 24, Birmingham, Ala., 25, Columbus, Ga., 26, Montgomery, Ala., 27, Mobile 28.
OLD ARKANSAW (Merle H. Newton, mgr.): Salem, O., Jan. 24, East Palestine 25, Lisbon 26, Minerva 27, Cambridge 28, Pleasant City 30, Roseville 31.
ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Philadelphia, Pa., Jan. 30-Feb. 4.
ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Canton, Ill., Jan. 24, Galesburg 25, Monmouth 26, MacComb 27, Jacksonville 28, Springfield 29, Pana 30, Charleston 31, Paris Feb. 1, Mattoon 2.
ON THE SUWANEE RIVER (Stair and Nicolai, mgrs.): Brooklyn, N. Y., Jan. 23-28, Trenton, N. J., 30-Feb. 1, Camden 2-4.
O'NEIL, NANCE (John Schoeffel, mgr.): Portland, Me., Jan. 24, Bangor 25, Waterville 26, Augusta 27, Rockland 28, Bath 30, Biddeford 31, Portsmouth, N. H., Feb. 1, Salem, Mass., 2.
OUR NEW MINISTER (Miller and Convers, mgrs.): East Liverpool, O., Jan. 24, Sistersville, W. Va., 25, Marietta, O., 26, Parkersburg, W. Va., 27, Huntington 28, Ironton, O., 30, Portsmouth 31, Cambridge Feb. 1, Canton 2, Bellaire 3, Huntington, W. Va., 6.


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WILLIAM C. RICHARDSON, Manager, Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.


ONLY A SHOP GIRL: St. Louis, Mo., Jan. 22-28.
OVER NIAGARA FALLS (C; John P. Barrett, mgr.): Salem, Ore., Jan. 24, Centralia, Wash., 25, Tacoma 27, 28.
PATTON, W. B. (J. M. Stout, mgr.): Ft. Scott, Kan., Jan. 24, Sedalia, Mo., 25, Lexington 26, Chillicothe 28, Ironton 30.
PERKINS, WALTER: St. Louis, Mo., Jan. 23-28.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): New York city Jan. 23-28.
QUEEN OF THE WHITE SLAVES (Eastern; A. H. Woods, mgr.): Huntington, Ind., Jan. 24, Ft. Wayne 25, Defiance, O., 26, North Baltimore 27, Marion 28.
QUEEN OF THE WHITE SLAVES (Western; A. H. Woods, mgr.): Jersey City, N. J., Jan. 23-28, New York city 30-Feb. 4.
QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): Staunton, Va., Jan. 24, Winchester 25, Annapolis, Md., 26, Chester, Pa., 27, Brooklyn, N. Y., 30-Feb. 4.
QUINCY ADAMS SAWYER (Western): Greenville, Tex., Jan. 24, Paris 25, Denison 26, Sherman 27, Durant, I. T., 28, Muskogee 30, Wagoner 31, Coffeyville, Kan., Feb. 1, Erie 2, Pittsburg 3, Fort Scott 4.
RACHEL GOLDSTEIN (A. H. Woods, mgr.): Chicago, Ill., Jan. 22-Feb. 4.
RALPH, MARGARET: Plattsville, Wis., Jan. 24, Lancaster 25, Mount Horeb 26, Richland Center 27.
RAYS, THE (Stair and Nicolai, mgrs.): Worcester, Mass., Jan. 23-28, Hartford, Conn., 30-Feb. 1.
REHAN, ADA (Sam S. Shubert, mgr.): Chicago, Ill., Jan. 23-Feb. 4.
ROBERTSON, FORBES: Buffalo, N. Y., Jan. 30-Feb. 4.
ROBSON, ELEANOR: Washington, D. C., Jan. 23-28.
ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Brooklyn, N. Y., Jan. 23-28, New Haven, Conn., 30-Feb. 1.
RUNNING FOR OFFICE: Toronto, Can., Jan. 23-28.
RUSSELL, ANNIE: St. Louis, Mo., Jan. 23-28.
RUSSELL, LOUIS J. (Felix Blei, mgr.): Bridgeport, Conn., Jan. 23, 24, New Haven 26-28, Troy, N. Y., 30-Feb. 1.
SHERLOCK HOLMES: St. Joseph, Mo., Jan. 24, 25, Chillicothe 26, Moberly 27, Alton, Ill., 28, St. Louis, Mo., 29-Feb. 4.
SIBERIA: New York city Jan. 2-Feb. 4.
SHORE ACRES (Wm. B. Cross, mgr.): Woodland, Cal., Jan. 24, Nevada City 25, Auburn 26, Virginia City, Nev., 27, Reno 28, Ogden, U., 30, Salt Lake 31, Grand Junction, Col., Feb. 2, Aspen 3.
SI PLUNKARD (W. A. Junker, mgr.): Spartanburg, S. C., Jan. 24, Columbia 25, Augusta, Ga., 26, Charleston, S. C., 27, Savannah, Ga., 28, Waycross 30, Jacksonville, Fla., 31, St. Augustine Feb. 1, Palatka 2.
SI STEBBINS (Dan Darleigh, mgr.): Lancaster, O., Jan. 24, McArthur 25, Jackson 26, Wellston 28, Portsmouth 30, Maysville, Ky., 31, Paris Feb. 1, Lexington 2, Winchester 3, Richmond 4.
SKINNER, OTIS: Crawfordsville Ind., Jan. 24, Danville, Ill., 25, Lafayette, Ind., 26, Decatur, Ill., 27, Springfield 28, St. Louis 29-Feb. 4.
SKY FARM: Atlantic City, N. J., Jan. 24.
SOTHERN-MARLOWE: Washington, D. C., Jan. 23-28.
STUART, RALPH (Edw. Thurnaer, mgr.): New York city Jan. 23-28.
SULLY, DANIEL (Willis E. Boyer, mgr.): Stevens Point, Wis., Jan. 24, Warsaw 25, Merrill 26, Rhinelander 27, Antigo 28, Escanaba, Mich., 30, Marquette 31, Ishpeming Feb. 1, Calumet 2, Hancock 3, Ironwood 4.
SUPERBA: Columbus, O., Jan. 23-25.
SWEET CLOVER (V. H. Shafer, mgr.): Pittsburgh, Pa., Jan. 23-28.
TERRY, EDWARD: New York city Dec. 26—indefinite.
TEXAS: New York city Jan. 22-28.
THE BANKER'S CHILD (Harry Shannon, mgr.): Liberty, Mo., Jan. 24, Plattsburg 25, Gallitin 26, Milan 27, Centreville, Ia., 28, Mystic 30, Ottumwa 31, Fairfield Feb. 1, Winfield 2.
THE BONNIE BRIER BUSH: Salt Lake, U., Jan. 23-25.
THE CALL BOY: Baltimore, Md., Jan. 23-28.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): New York city Jan. 23-28, Lewiston, Me., 30, Bangor 31, Portland Feb. 1, Lawrence, Mass., 2.
THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Knoxville, Tenn., Jan. 24, Lexington, Ky., 25, Madisonville 26, Paducah 27, Evansville, Ind., 28, Vincennes 30, Terre Haute 31.
THE EARL OF PAWTUCKET: Kansas City, Mo., Jan. 22-28.
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Milwaukee, Wis., Jan. 22-28, Joliet, Ill., 29, Peoria 30, Burlington 31, Davenport Feb. 1, Rock Island 2.
THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Springfield, Mass., Jan. 23-25, Holyoke 26-28.
THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): Chicago, Ill., Jan. 22-28.
THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Chicago, Ill., Jan. 15-28, St. Louis, Mo., 29-Feb. 4.
THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Ft. Collins, Col., Jan. 25, Greeley 26, North Platte, Neb., 27, Grand Island 28, Hastings 30, Beatrice 31.
THE FEMALE DETECTIVE (Samuel Blair, mgr.): Des Moines, Ia., Jan. 23-25.
THE FLAMING ARROW: Atlanta, Ga., Jan. 23-28, Birmingham, Ala., 30-Feb. 4.
THE FORTUNE HUNTER: Jersey City, N. J., Jan. 23-28.
THE GAME KEEPER (Rowland and Clifford, props.): Harrisburg, Pa., Jan. 23-25, Lewiston 26, Tyrone 27, Altoona 28, Johnstown 30.
THE GIRL FROM KAY'S: Omaha, Neb., Jan. 24, 25, Sioux City, Ia., 26, Lincoln, Neb., 27, Des Moines, Ia., 28.
THE GIRL FROM KAY'S (No. 2): Mobile, Ala., Jan. 24, Selma 25, Birmingham 26, Atlanta, Ga., 27, 28.
THE GREAT AUTOMOBILE MYSTERY: Wilkes-Barre, Pa., Jan. 23-25, Scranton 26-28.
THE HEART OF CHICAGO (Edmund Manly, mgr.): Washington, Ia., Jan. 24, Fairfield 25, Ottumwa 26, Oskaloosa 27, Grinnell 28, Iowa Falls Feb. 1, Ft. Dodge 2.
THE HEART OF MARYLAND: St. Paul, Minn., Jan. 22-28.
THE HEART OF TEXAS (A. Villair, mgr.): Pleasant City, O., Jan. 26, Newark 27, Coshocton 28.
THE HILLS OF CALIFORNIA: Kansas City, Mo., Jan. 22-28.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Williamsport, Pa., Jan. 28, Sunbury 30, Ashland 31, Mt. Carmel Feb. 1, Shamokin 2.
THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison mgr.): St. Joseph, Mo., Jan. 28, Topeka, Kan., 30, Leavenworth 31, Council Grove Feb. 1, Salina 2, McPherson 3.
THE HOOSIER GIRL (Gus Cohan, mgr.): Ashland, Ky., Jan. 24, Ironton, O., 25, Maysville, Ky., 26, Tell City, Ind., 29, Boonville 30, Newburg 31, Olney, Ill., Feb. 2, Sullivan 3, Decatur 4.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): South McAlester, I. T., Jan. 24, Muskogee 25, Vinita 26, Aurora, Mo., 27, Springfield 28.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Toledo, O., Jan. 26-28.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Vincennes, Ind., Jan. 24, Washington 25, Seymour 26, Rushville 27, Richmond 28, Wilmington, O., 31, Wellston Feb. 2, Athens 3, New Lexington 4.
THE MARRIAGE OF KITTY: Norfolk, Va., Jan. 24.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Weatherford, Okla., Jan. 25, Kingfisher 26, Guthrie 28, Shawnee 29, Holdenville, I. T., 30, Chandler, Okla., Feb. 1, Perry 2.
THE MINISTER'S SWEETHEARTS (G. H. Eldon, mgr.): Shenandoah, Pa., Jan. 24, Mt. Carmel 25, Shamokin 26, Milton 27, Mahanoy City 28, Danville 30, Williamsport 31, Jersey Shore Feb. 1, Tyrone 2, Phillipsburg 3, Clearfield 4.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Marietta, O., Jan. 24, Athens 25, Shawnee 26, Corning 27, Zanesville 28.
THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Seymour, Ia., Jan. 24, Centerville 25, Albia 26, Oskaloosa 27, Ottumwa 28.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Main, mgr.): Wilmington, Del., Jan. 23-25, Chester 26, Morristown, Pa., 27, Phoenixville 28.
THE NINETY AND NINE: Pittsburgh, Pa., Jan. 23-28, New York city 30-Feb. 4.
THE OLD CLOTHES MAN (Tom North, mgr.): Grand Rapids, Mich., Jan. 22-25, Sarnia 26, Belding 27, Mt. Pleasant 28, Saginaw 29-Feb. 1.
THE OTHER GIRL: Altoona, Pa., Jan. 24, Harrisburg 25, Lancaster 26, Atlantic City, N. J., 27, New Rochelle, N. Y., 28, Brooklyn 30-Feb. 4.
THE PEDDLER (S

WYNDHAM, CHARLES: New York city Dec. 14-Jan. 28.
WHY BROWN CAME DOWN (J. M. Ridgely, mgr.): Topeka, Kan., Jan. 24, Pittsburg 29, Joplin, Mo., 30.
YOUNGER BROTHERS (A. A. Jack, mgr.): Holyoke, Mass., Jan. 23-25, Manchester, N. H., 26-28, Lowell, Mass., 30-Feb. 1.
YORK STATE FOLKS (Fred E. Wright, mgr.): Toledo, O., Jan. 22-25, Jackson, Mich., 26, Lansing 27, Battle Creek 28, Grand Rapids 29-Feb. 4.

### STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Cal.—indefinite.
CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CAZELLE'S FRENCH DRAMATIC: New Orleans, La.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA STOCK: Portland, Ore.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH'S: Cincinnati, O.—indefinite.
FOREPAUGH'S: Philadelphia, Pa.—indefinite.
GERMAN THEATRE (Helnemann and Webb, mgrs.): St. Louis, Mo.—indefinite.
GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite.
GRAND OPERA HOUSE STOCK: New Orleans, La.—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HOEFFLER, JACK: Appleton, Wis.—indefinite.
HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
IRVING PLACE: New York city Oct. 6—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
PLAYERS, THE: Chicago, Ill.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y.—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILSON-WATERMAN: Houston, Tex., Sept. 5—indefinite.
WILSON-WATERMAN: Dallas, Tex., Oct. 5—indefinite.

### REPERTOIRE COMPANIES.

BENTON'S, PERCE R., COMEDIANS: McLoud, Okla., Jan. 23-25, Hot Springs, Ark., Feb. 13-25.
BRECKENRIDGE, CHARLES, STOCK: Trenton, Mo., Jan. 24-28.
BROWN, KIRK (Appell and Deshon, mgrs.): Pottsville, Pa., Jan. 22-28, Chester 30-Feb. 4.
BROWN'S COMEDY (T. M. Brown, mgr.): Forrest City, Ark., Jan. 23-25.
BUNTING, EMMA (Earl Burgess, mgr.): New Castle, Pa., Jan. 23-28, Altoona 30-Feb. 4.
BURKE-McCANN (M. McCann, mgr.): New Kensington, Pa., Jan. 23-28, Bradford 30-Feb. 4.
CARPENTER, FRANKIE (Jere Grady, mgr.): Lowell, Mass., Jan. 23-28, Lynn 30-Feb. 4.
CHICAGO STOCK Chas. H. RossKam, mgr.): Auburn, N. Y., Jan. 23-30, Lockport 31-Feb. 6.
COLONIAL STOCK: Waterville, Me., Jan. 23-28.
COOK-CHURCH (H. W. Taylor, mgr.): Reading, Pa., Jan. 23-28, Columbia 30-Feb. 1, Lancaster 2-4.
DAVIDSON STOCK (A. E. Davidson, mgr.): Sterling, Ill., Jan. 23-28, Dixon 30-Feb. 4.
DE MACK'S STOCK: Longton, Kan., Jan. 23-28.
DU VRIES STOCK: Warren, Pa., Jan. 23-28.
EDWARDS' STOCK (Jeff Hall, mgr.): Ironton, O., Jan. 23-25, Maysville, Ky., 26-28, Paris 30-Feb. 4.
ELWYN, LORNE (Geo. A. Heckel, mgr.): Sherbrooke, Can., Jan. 23-Feb. 4.
ERWOOD STOCK: Chambersburg, Pa., Jan. 23-25, Waynesboro 26-28.
FENBERG STOCK: Burlington, Vt., Jan. 23-28, Yonkers, N. Y., 30-Feb. 4.
FISHER AND WALTERS: Union City, Ind., Jan. 23-25, Greenville, O., 26-28.
FISKE, MAY: North Adams, Mass., Jan. 30-Feb. 4.
FISKE AND STOCK: Augusta, Me., Jan. 23-28, Bangor 30-Feb. 4.
FLEMING, MAMIE (W. H. Gracey, mgr.): York, Pa., Jan. 23-28, Harrisburg 30-Feb. 4.
FLYNN'S, JOSEPH J., STOCK (W. S. Bates, mgr.): Concord, N. H., Jan. 23-28, Fitchburg Mass., 30.
HALL, DON C.: Salina, Kan., Jan. 20-Feb. 5.
HAMILTON, FLORENCE: Elizabeth, N. J., Jan. 23-28.
HAMMOND, PAULINE (Clifton Whitman, mgr.): Sangerville, Me., Jan. 23-25, Guilford 26-28, Dexter 30-Feb. 4.
HARCOURT COMEDY (W. H. Shine, mgr.): Brockton, Mass., Jan. 23-28, Meriden, Conn., 30-Feb. 4.
HARRINGTON STOCK: Jacksonville, Ill., Jan. 23-28.
HARVEY AND GAGE: Amsterdam, N. Y., Jan. 23-28, Glens Falls 30-Feb. 4.
HAYWARD, GRACE (Winters and Kress, mgrs.): Bay City, Mich., Jan. 22-28, Kalamazoo 30-Feb. 4.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Creston, Ia., Jan. 24, Greenfield 25, Corning 26.
HERALD SQUARE STOCK: Dexter, Me., Jan. 23-28.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Bridgeton, N. J., Jan. 23-28.
HIMMELEIN'S IMPERIAL STOCK: Janesville, Wis., Jan. 23-28.
HOWARD-DORSET (A. M. Miller, bus.-mgr.): Steubenville, O., Jan. 23-28, Rochester, Pa., 30-Feb. 4.
HOYT'S COMEDY (H. G. Allen, mgr.): Bonham, Tex., Jan. 23-25, McKinney 26-28, Gainesville 30-Feb. 1.
JACKSON'S COMEDIANS: Metropolis, Ill., Jan. 22-24.
JEAVONS, IRENE: Barrie, Can., Jan. 23-28.
KARROLL, DOT: Portsmouth, N. H., Jan. 23-28, Lynn, Mass., 30-Feb. 4.
KEITH STOCK (Dol Lawrence, mgr.): Bellingham, Wash., Jan. 9-28.
KELLER STOCK (A. M. Keller, mgr.): Glasco, Kan., Jan. 23-25.
KENNEDY, JAMES (O. E. Wee, mgr.): Niles, O., Jan. 23-28, Meadville, Pa., 30-Feb. 4.
KEYSTONE DRAMATIC: Bath, Me., Jan. 23-28.
KLARK-URBAN STOCK (Fred Graham, mgr.): Ogdensburg, N. Y., Jan. 23-28.
LEROY STOCK (Leroy and Schaw, mgrs.): Alexandria, Ind., Jan. 23-28.
LESLIE, LEONA: Mauch Chunk, Pa., Jan. 23, 24, Bristol 26-28.
LOCKES, THE: Caney, Kan., Jan. 23-25, Cedarvale 26-28.
LONDALE STOCK: Seattle, Wash., Jan. 22-28.
LONG, FRANK E.: Duluth, Minn., Jan. 23-28.
LORNE, ELWYN: Sherbrooke, Can., Jan. 23-Feb. 4.
LYCEUM COMEDY: Linden, Wis., Jan. 23-28, Cuba City 30-Feb. 4.
LYCEUM STOCK (E. G. Grosjean, mgr.): Lewisville, Tex., Jan. 23-25, Decatur 26-28.
LYONS, LILLIAN (Frank J. Dean, mgr.): Stanton, Mich., Jan. 23-28, Elmore 30-Feb. 4.
McAULIFFE, JERE: Yonkers, N. Y., Jan. 23-28.
McCANN, BURKE: Bradford, Pa., Jan. 23-28.
McDONALD STOCK (G. W. McDonald, mgr.): Tishomingo, I. T., Jan. 23-25, Ardmore 26-28, Pauls Valley 30-Feb. 4.
McDOWELL STOCK: Tishomingo, I. T., Jan. 23-25, Ardmore 26-28.
MACK, WILBUR: Montpelier, Ind., Jan. 23-25, Shelbyville 26-28, Madison 30-Feb. 4.
MARKS BROTHERS (Joe Marks, mgr.): Chatham, Can., Jan. 23-Feb. 1.
MARKS, TOM, STOCK (Tom Marks, mgr.): Grand Forks, N. D., Jan. 23-25, Republic, Wash., 26-28, Rossland, B. C., 30-Feb. 4.
MASON, LILLIAN: Enid, Okla., Jan. 23-28.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Henry, S. D., Jan. 23-28.
MELVILLE DRAMATIC (M. Melville, mgr.): Magnolia, Ark., Jan. 23-28.
METROPOLITAN STOCK (Stanley's: L. E. Martell, mgr.): Cape Girardeau, Md., Jan. 30-Feb. 1.
MILLER BROTHERS' STOCK: Macon, Mo., Jan. 22-28.
MOORE'S STOCK (Frank A. Moore, mgr.): Kinsman, O., Jan. 23-28.
MOREY STOCK (Le Comte and Flesher, mgrs.): Guthrie, I. T., Jan. 23-28.
MULVEY COMEDY: Utica, Ill., Jan. 23-28.
MURRAY AND MACKEY (John J. Murray, mgr.): Port Jervis, N. Y., Jan. 23-28, Poughkeepsie 30-Feb. 4.
MYERS, IRENE: Lewiston, Me., Jan. 23-28.
MYERS STOCK (Sam Allen, mgr.): Bellaire, O., Jan. 23-28.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Watertown, N. Y., Jan. 23-28, Oswego 30-Feb. 4.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Lynn, Mass., Jan. 23-28, Taunton 30-Feb. 4.
NATIONAL STOCK (Chas. R. Schad, mgr.): Chauteaugay, N. Y., Jan. 23-28, St. Albans, Vt., 30-Feb. 4.
NEVILLE, MARGARET (Wm. Cradoc, mgr.): Frankfort, Ky., Jan. 23-25, Paris 26-28, Hamilton 30-Feb. 4.
NEVIUS-TANNER (Nevius Brothers, mgrs.): Maroa, Ill., Jan. 23-28.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): Benton Harbor, Mich., Jan. 23-25, Kenosha 29-Feb. 5.
NORTH BROTHERS (Western; F. C. Carter, mgr.): Paris, Tex., Jan. 23-28.
NYE, TOM FRANKLYN: Mena, Ark., Jan. 23-28.
PAYTON, CORSE, STOCK (David Ramage, mgr.): Washington, Pa., Jan. 23-28.
PAYTON, CORSE, COMEDY (A. B. Bonney, mgr.): Bangor, Me., Jan. 22-28.
PAYTON SISTERS (Frank Robertson, mgr.): Meridian, Miss., Jan. 23-25, Columbus 26-28.
PHELAN STOCK (Ralph A. Ward, mgr.): New Bedford, Mass., Jan. 23-28.
PRINGLE, DELLA (T. A. Tuttle, mgr.): Lead, S. D., Jan. 23-28, Spearfish 30, 31, Central City Feb. 1, Hell City 2, Custer 3, 4.
RECORD STOCK (Frank P. Haven, mgr.): Monongahela City, Pa., Jan. 23-28, St. Marys 30-Feb. 4.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Noblesville, Ind., Jan. 23-28.
ROBER, KATHERINE: Riverpoint, R. I., Jan. 23-27.
ROE STOCK: Portland, Me., Jan. 23-28.
RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Lincoln, Neb., Jan. 23-28.
RUTLEDGE STOCK: Cedar Rapids, Ia., Jan. 27, 28.
RYAN, DAN: Schenectady, N. Y., Jan. 23-28, St. Joseph, Mo., 29-Feb. 4.
SEWARD STOCK: Rumford Falls, Me., Jan. 23-28.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
STRATTON, CAMPBELL: Portland, Me., Jan. 23-28.
TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): New Orleans, La., Jan. 23-29, Biloxi, Miss., 30-Feb. 5.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): Port Washington, Wis., Jan. 23-25, Sheboygan 26, 27, Fond du Lac 30.
TURNER, CLARA: Haverhill, Mass., Jan. 23-28, New London, Conn., 30-Feb 4.
VAN DYKE AND EATON (F. Mack, mgr.): McKeesport, Pa., Jan. 23-28.
VERNON STOCK (Benj. B. Vernon, mgr.): Olean, N. Y., Jan. 23-25, Johnsonburg, Pa., 26-28, Pittston 30-Feb. 4.
WALLACK'S THEATRE: Paris, Mo., Jan. 23-25, Nosborne 26-28.
WINNINGER BROTHERS' OWN: Morrison, Ill., Jan. 23-28, Anamosa, Ia., 30-Feb. 4.

### OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Anniston, Ga., Jan. 24, Atlanta 25, 26, Birmingham, Ala., 27, 28, Selma 30, Mobile 31, Meridian, Miss., Feb. 1, Jackson 2, Natchez 3, Vicksburg 4.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): West Superior, Wis., Jan. 24, Eau Claire 25, La Crosse 26, Winona, Minn., 27, Red Wing, Wis., 28, Minneapolis, Minn., 29-Feb. 1.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): St. Paul, Minn., Jan. 22-25, Minneapolis 26-28.
BABES IN TOYLAND: Pittsburgh, Pa., Jan. 23-28.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan's): San Diego, Cal., Jan. 23, 24, Santa Ana 25, Riverside 26, Redlands 27, San Bernardino 28, Los Angeles 29-Feb. 4.
CASTLETON OPERA: Ashland, Ky., Jan. 23-25.
CINGALEE: Philadelphia, Pa., Jan. 23-Feb. 4.
DANIELS, FRANK: Baltimore, Md., Jan. 23-28.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): New Orleans, La., Jan. 22-28, Jackson, Miss., 30, Vicksburg 31, Greenville Feb. 1.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
GIRLS WILL BE GIRLS (Wm. A. Brady, mgr.): Chicago, Ill., Jan. 22-28.
GLASER, LULU: Boston, Mass., Jan. 23-Feb. 4.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Hamilton, Can., Jan. 23, 24, Belleville 25, Kingston 26, Ottawa 27, 28, Montreal 30-Feb. 4.
HUMPTY DUMPTY: New York city Nov. 14—indefinite.
IRMA OPERA: Effingham, Ill., Jan. 24, Charleston 25, Shelbyville 26.
IT HAPPENED IN NORDLAND: New York city—indefinite.
LITTLE JOHNNY JONES: New York city Jan. 23-Feb. 4.
MAY, EDNA; Brooklyn, N. Y., Jan. 23-28.
MAYHEW, STELLA (Stair and Nicolai, mgrs.): Norfolk, Va., Jan. 23-28, Newport News 30, Petersburg 31, Lynchburg Feb. 1, Roanoke 2, Greensboro 3, Charlotte 4.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21—indefinite.
MOTHER GOOSE: San Antonio, Tex., Jan. 23-28.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Minneapolis, Minn., Jan. 22-28.
OLYMPIA OPERA (R. W. Priest, mgr.): New Orleans, La., Nov. 20—indefinite.
PARSIFAL (In English; Henry W. Savage, mgr.): Richmond, Va., Jan. 24, Lancaster, Pa., 25, Scranton 26, Harrisburg 27, Wheeling, W. Va., 28.
PEGGY FROM PARIS (Henry W. Savage, mgr.): Madison, Ind., Jan. 24, Richmond 25, Anderson 26, Frankfort 28, Marion 30, Huntington 31, South Bend Feb. 1, Jackson, Mich., 2, Grand Rapids 3, 4.
PHELAN MUSICAL COMEDY (E. V. Phelan, mgr.): Manchester, N. H., Jan. 23-28.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Lima, O., Feb. 6, 7.
ROGERS BROTHERS: Springfield, Mass., Jan. 24, Hartford, Conn., 25, Waterbury 26, New Haven 27, 28.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): New York city Dec. 26—indefinite.
SAN TOY: Galveston, Tex., Jan. 23, 24, Houston 25, 26, Beaumont 27, Alexandria, La., 28.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Nov. 21—indefinite.
SCHUMANN-HEINK, MADAME: Philadelphia, Pa., Jan. 23-Feb. 4.
TANGUAY, EVA (F. M. Norcross, mgr.): Owensboro, Ky., Jan. 24, Paducah 25, Cairo, Ill., 26, Nashville, Tenn., 27, Jackson 28, Little Rock, Ark., 30, Hot Springs 31, Ft. Smith Feb. 1, Springfield, Mo., 2.
THE BEGGAR PRINCE: Sheridan, Wyo., Jan. 24-28, Alliance, Neb., 30, 31, Broken Bow Feb. 1, Grand Island 2.
THE BEGGAR PRINCE (E. C. Cooper, mgr.): Casey, Ill., Jan. 24, St. Elmo 25, Lovington 26, Mattoon 27, Olney 28, Newton 30, Effingham 31, Kinmundy Feb. 1, Flora 2, Carmi 3, Boonville, Ind., 4, Tell City 5.
THE BILLIONAIRE: Hot Springs, Ark., Jan. 24, Little Rock 25, Memphis, Tenn., 27, 28.
THE BURGOMASTER (W. P. Cullen, mgr.): Brooklyn, N. Y., Jan. 23-28.
THE DUCHESS OF DANTZIC: New York city Jan. 16—indefinite.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Toronto, Can., Jan. 30-Feb. 4, Hamilton 6, 7, London 8.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Reading, Pa., Jan. 24, Atlantic City, N. J., 25, Easton, Pa., 26, Wilkes-Barre 27, Scranton 28, Harrisburg 30, York 31, Cumberland, Md., Feb. 1, Uniontown, Pa., 2, Wheeling, W. Va., 3, Marietta, O., 4.
THE LOST BOY (Weber and Rush, mgrs.): Philadelphia, Pa., Jan. 23-28.
THE MAID AND THE MUMMY: Omaha, Neb., Jan. 27-29.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): St. Louis, Mo., Jan. 22-28, Terre Haute, Ind., 30, Indianapolis 31, Feb. 1.
THE PRINCESS CHIC: Waxahachie, Tex., Jan. 24, Fort Worth 25, 26, Dallas 27, 28, San Antoio 30, Austin 31, Houston Feb. 1.
THE RED FEATHER (S. F. Kingston, mgr.): Columbus, Ga., Jan. 24, Troy, Ala., 25, Montgomery 26, Selma 27, Chattanooga, Tenn., 28, Birmingham, Ala., 30, Nashville, Tenn., 31, Memphis Feb. 1, Greenville, Miss., 2.
THE ROYAL CHEF: St. Louis, Mo., Jan. 9-Feb. 4.
THE RUNAWAYS (Sam S. Shubert, mgr.): Jackson, Tenn., Jan. 24, Memphis 25, Pine Bluff, Ark., 26, Hot Springs 27, Little Rock 28, Dallas, Tex., 30, Ft. Worth 31, Austin Feb. 1, San Antonio 2.
THE SCHOOL GIRL (Western; B. C. Whitney, mgr.): Brooklyn, N. Y., Jan. 23-28.
THE SHO-GUN (Henry W. Savage): Cleveland, O., Jan. 23-28.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Spokane, Wash., Jan. 22-24, Wadner, Ido., 25, Wallace 26, Missoula, Mont., 27, Helena 28, Livingston Feb. 1, Billings 2, Fargo, N. D., 4.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Norfolk, Va., Jan. 23-28, Newport News 30, Petersburg 31, Lynchburg, Va., Feb. 1, Roanoke 2.
THE SILVER SLIPPER (John C. Fisher and Thos. W. Ryley, mgrs.): San Francisco, Cal., Jan. 15-28.
THE SLEEPING BEAUTY AND THE BEAST: Louisville, Ky., Jan. 23-25.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Philadelphia, Pa.—indefinite.
THE SULTAN OF SULU (Henry W. Savage, mgr.): Tacoma, Wash., Jan. 23, 24, Victoria, B. C., 25, Vancouver 26, New Whatcom, Wash., 27, Everett 28, Seattle 29-Feb. 1.
THE TENDERFOOT (Eastern; W. W. Tillotson, mgr.): Easton, Pa., Jan. 24.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Chattanooga, Tenn., Jan. 25, Charlotte, N. C., 28.
THE WIZARD OF OZ: Buffalo, N. Y., Jan. 23-28.
THE YANKEE CONSUL (Henry W. Savage, mgr.): New York city Jan. 24—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLS, NAT M.: Washington, D. C., Jan. 23-28, Pittsburgh, Pa., 30-Feb. 4.
WINSOME WINNIE (Sam S. Shubert, mgr.): Charleston, S. C., Jan. 24, Savannah, Ga., 25, Jacksonville, Fla., 26, St. Augustine 27, Tampa 28, Columbus, Ga., 30, Atlanta 31, Montgomery, Ala., Feb. 1, Pensacola, Fla., 2.
WOODLAND (Henry W. Savage, mgr.): New York city Nov. 25-Jan. 28.

### MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): De Queen, Ark., Jan. 24, Prescott 26, Arkadelphia 27, Gurdon 28, Camden 30.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Newark, Del., Jan. 24, Reading, Pa., 25, Allentown 26, Lebanon 28, Tremont 30, Tower City 31, Williamstown Feb. 1, Pottsville 3, Mahanoy City 4, Lansford 6.
DOCKSTADER'S (Chas. D. Wilson, mgr.): New Orleans, La., Jan. 22-28, Mobile, Ala., 30, Montgomery 31, Birmingham Feb. 1, Chattanooga, Tenn., 2, Atlanta, Ga., 3, 4.
DUMONT'S: Philadelphia, Pa.—indefinite.
FAUST'S, TED E. (G. D. Cunningham, mgr.): Coalgate, I. T., Jan. 24, Ardmore 25, Guthrie, Okla., 26, Arkansas City, Kan., 27, Winfield 28, Fredonia 30, Neodesha 31.
FIELD'S, AL. G. (Doc Quigley, mgr.): Kingston, N. Y., Jan. 24, Gloversville 25, Amsterdam 26, Glens Falls 27, Troy 28, Schenectady 30, Utica 31.
HARLEY'S (J. H. Harley, mgr.): Latrobe, Cal., Jan. 24, Folsom City 25, Florin 26, Elk Grove 27, Galt 28.
HENRY'S, HI: Ishpeming, Mich., Jan. 24, Hancock 25.
KERSANDS' BILLY (C. J. Smith, mgr.): Valdosta, Ga., Jan. 24, Moultrie 25, St. Augustine, Fla., 26, Jacksonville 27, Waycross, Ga., 28, Brunswick 30, Macon 31, Augusta Feb. 1, Darlington, S. C., 2, Florence 3, Columbia 4.
MAHARA'S, FRANK: Kirksville, Mo., Jan. 24, Quincy, Ill., 25, Hannibal, Mo., 26, Versailles, Ill., 27, Mt. Sterling 28.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): Newark, N. J., Jan. 23-28.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Groveton, Tex., Jan. 24, Palestine 25, Nacogdoches 27, Carthage 28.
SUN'S (Fred D. Fowler, mgr.): Charleston, W. Va., Jan. 24, Glen Jean 26, Hinton 27, Covington, Va., 28.
VOGEL'S, JOHN W.: Waverly, N. Y., Jan. 24, Binghamton 25, Tonawanda 26, Elmira 27, Canandaigua 28.

### VARIETY.

AMERICANS: Cincinnati, O., Jan. 23-28.
AUSTRALIANS: Baltimore, Md., Jan. 23-28.
BLUE RIBBON GIRLS: Pittsburgh, Pa., Jan. 23-28.
BOHEMIANS: New York city Jan. 30-Feb. 4.
BON TONS: Reading, Pa., Jan. 23-25, Scranton 26-28.
BOWERY BURLESQUERS: Philadelphia, Pa., Jan. 23-28.
BRIGADIERS: Boston, Mass., Jan. 23-28.
BRYANT'S, HARRY, EXTRAVAGANZA: Baltimore, Md., Jan. 23-28.
CHERRY BLOSSOMS: New York city Jan. 16-28.
CITY SPORTS: Buffalo, N. Y., Jan. 23-28.
CRACKER JACKS: Montreal, Can., Jan. 23-28.
DAINTY DUCHESS: Brooklyn, N. Y., Jan. 16-28.
DEVERE, SAM: Newark, N. J., Jan. 23-28.
FOSTER, FAY: Rochester, N. Y., Jan. 23-28.
GAY MASQUERADERS: Indianapolis, Ind., Jan. 23-28.
GAY MORNING GLORIES: St. Paul, Minn., Jan. 22-28.
HIGH ROLLERS: Albany, N. Y., Jan. 23-25, Troy 26-28.
HILL, ROSE: Cleveland, O., Jan. 23-28.
IMPERIALS: Chicago, Ill., Jan. 23-28.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Moline, Ill., Jan. 24, Clinton, Ia., 25, Dubuque 26, Freeport, Ill., 27, Beloit, Wis., 28.
IRWIN, FRED: Philadelphia, Pa., Jan. 23-28.
JEAVON'S, IRENE (Thos. Hoffman, mgr.): Barrie, Can., Jan. 23-30.
JOLLY GRASS WIDOWS: Albany, N. Y., Jan. 23-25, Troy 26-28.
KENTUCKY BELLES: Boston, Mass., Jan. 23-28.
KNICKERBOCKERS: Washington, D. C., Jan. 23-28.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Urichsville, O., Jan. 24, Cambridge 25, Marietta 26, Parkersburg, W. Va., 27, Portsmouth, O., 28, Huntington, W. Va., 30, Charleston 31, Fairmont Feb. 1, Cumberland, Md., 2.
LONDON BELLES: Jersey City, N. J., Jan. 23-28.
MAJESTICS: New York city Jan. 23-28.
MERRY MAIDENS: Toledo, O., Jan. 22-28.
MOONLIGHT MAIDS: Scranton, Pa., Jan. 23-25.
MORRIS, HARRY: Brooklyn, N. Y., Jan. 23-Feb. 4.
NEW YORK STARS: Brooklyn, N. Y., Jan. 23-Feb. 4.
ORPHEUM SHOW: Sacramento, Cal., Jan. 24, 25, San Jose 26, Oakdale 27, Denver, Col., 30-Feb. 4.
PARISIAN WIDOWS: Detroit, Mich., Jan. 23-28, Toledo, O., 30-Feb. 4.
REEVES, AL.: Springfield, Mass., Jan. 23-25, Worcester 26-28.
REILLY AND WOODS: Kansas City, Mo., Jan. 23-28.
RENTZ-SANTLEY: Toronto, Can., Jan. 23-28.
RICE AND BARTON: Milwaukee, Wis., Jan. 23-28.
RUNAWAYS: Louisville, Ky., Jan. 23-28.
THOROUGHBREDS: New York city Jan. 23-Feb. 4.
TIGER LILLIES: Minneapolis, Minn., Jan. 23-28.
TRANSATLANTICS: New York city Jan. 23-28.
TROCADEROS: Providence, R. I., Jan. 23-28.
UTOPIANS: New York city Jan. 23-28.
VANITY FAIR: Chicago, Ill., Jan. 23-28.
WEBER AND ZIEGFELD: New York city—indefinite.
WORLD BEATERS: St. Louis, Mo., Jan. 23-28.

### MISCELLANEOUS.

BONHEUR BROTHERS' SHOW: Bangs, Tex., Jan. 24, Zephyr 25, Goldthwaite 26, San Saba 27, Lometa 28.
BOWDOIN MUSICAL CLUB (H. B. Chapman, mgr.): Bath, Me., Jan. 27, Brunswick 30.
CANADIAN JUBILEE SINGERS: Hawkesburg, Can., Jan. 24, Plantagenet 25, Rockland 26, Buckingham 27.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Leadville, Col., Jan. 24, Grand Junction 26, Salt Lake, U., 27, 28, San Francisco 30-Feb. 5.
CRYSTALPLEX (Henry Walsh, mgr.): Lee, Mass., Jan. 23-28, Pittsfield 30-Feb. 4.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists; H. L. Flint, mgr.): Racine, Wis., Jan. 23-28.
HAMNET'S PET ANIMALS: Baxley, Ga., Jan. 24.
KEENE (Magician; Edgar G. Stepath, mgr.): Philadelphia, Pa., Jan. 23-28, Flemington, N. J., 30, Easton, Pa., 31.
ORTON'S, MILES, SHOW: New Smyrna, Fla., Jan. 25, Cocoa 26, Milburne 27.
PRESCELLE (Hypnotist): Dexter, Me., Jan. 23-28.
SHEPARD'S MOVING PICTURES (Eastern; J. H. Laine, mgr.): Beloxi, Miss., Jan. 23, 24, Mobile, Ala., 25, 26, Selma 27, 28.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. F. Hayes, mgr.): Worcester, Mass., Jan. 24, 25, Waltham 26, Gloucester 27, 28.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. B. Poor, mgr.): Orange, Tex., Jan. 24, Jennings, La., 25, Crowley 26, New Iberia 27, 28.
SUN BROTHERS' SHOWS: Jacksonville, Fla., Jan. 24-Feb. 1.
TENNESSEE WARBLERS: Ft. Wayne, Ind., Jan. 22-28.

## OPEN TIME.

ILLINOIS.—Cairo—Opera House, Feb. 13, 15-18.
Kewanee—McClure's Opera House, Feb. 4, 6, 8, 9, 15, 16, 23-25, March 2-4, 13-25, April 10-13, 20-29, May.
INDIANA.—Richmond—New Philips' Theatre, Feb. 1-4, 7, 10, 11, 13-17.
LOUISIANA.—Lafayette—New Theatre, in Feb., March, and April.
MICHIGAN.—Muskegon—The Grand, Feb. 1, 2, 3, 5-19, 21-24, 28, March 1, 2, 7-10, 14-17, 21-24, 28-31, April 9-30, May 1-29.
MINNESOTA.—Rochester—New Metropolitan Theatre, Feb. 9, 11, 14, 15.
NEW YORK.—Albany—Harmanus Bleecker Hall, Feb. 1-4, 16, 17, 24, 28, March 1-4, 9, 13-18, 20, 27, April 3-8, 13-15, 20, 23, 25-30, May 1-4, 6. Empire Theatre Feb. 1-8, 13-28, March 1-18, 23-31, April 1-5, 16-30, May 1-31.
PENNSYLVANIA.—Butler—Majestic Theatre, Feb. 1-3, 14, 15, 17, 18, 20-23, 25, 28, March 1-7, 9, 13, 15-18, 21, 23-25, 28-31.
WEST VIRGINIA.—Huntington—Huntington Theatre, Feb. 1-3, 7-9, 13-15, 18, 20, 21, 23, 24, 27, 28, March 2, 13, 18, 20, April 4, 7, 8, 10-20, 24-29.
WISCONSIN.—Neenah—Theatre, in Feb., March, and April.

## LETTER LIST.

### WOMEN.

*Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

Adams, Stella, Mrs. John Allison, Lyllian Attwood, M. Louise Algen, Zaidee Appleton, Mary Athelieg, Charlotte Abbott, Gloria Alonzo, Oriska Arden, Gertie Arden.

Burdell, Lillian Dora Blake, Sady Blair, Adelaide W. Bedell, Ethel Barrington, Carrie Behr, Bertha W. Best, Mrs. H. Bischoff, Marie Blair, Mrs. T. D. Briscoe, Kathryne Browne, Henriette Brown, Marjory Butler, May Bradley, Mrs. J. P. Barrett, Clara Bloodgood, Mabel Bardine, Clara Burton, Mura Bond, Gertrude Berkeley, Jane Barry, Frances St. J. Brenon, Marie Barbourka, Mrs. Andy Barr, Winona Bridges, Rose Beaumont, Johnstone Bennett, Annie P. Brien, Josie Barrows, Blanche Breneman.

Clark, Gertrude, Verne Castro, Isabel Courtney, Mrs. M. G. Clifton, Catherine Call, Anna Caldwell, Emilie Constantine, Edna May Crawford, Mrs. Arthur Coglizer, Emerin Campbell, Jane Cooper, Mabel Clark, Florence Cathcart, Adelle Cochrane, Hattie M. Chiu, Lillian Campbell.

Duff, Frances, Dollie Davis, Jessie W. Dunefollie, Ella Duncan, Margaret Drew, Helen Duval, Lillian De Grass, Queena B. Davis, Dora Dunham, Gracia De Foy, Maud Duma, Helen De Mand, Marie L. Day, Grace Dudley, Helen Douglas.

Evans, May, Ethel Earle, Florence Elliott.

Fisch, Bertha Mabel Frenyear, Adalaide Fitz-Allen, Marcella Forr

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*

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THE DRAMATIC MIRROR COMPANY.
HARRISON GREY FISKE, PRESIDENT.

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(*Otis L. Colburn, Representative.*)
52 Grand Opera House Building

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(*Stuart A. R. Conover, Representative.*)
Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

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## SPECIAL NOTICE.

*As Monday, Feb. 13 (Lincoln's Birthday), will be a legal holiday it will be necessary for* THE MIRROR *to go to press on the number to bear date of Feb. 18 earlier than usual. Correspondents, therefore, are hereby notified that their letters for that number must be mailed at least 24 hours in advance of the regular time.*

*That number of* THE MIRROR *will go to press on Friday and Saturday, Feb. 10 and 11. Advertisers will please note that the last page (printed with the first form) will close on Friday afternoon, and that no advertisement for the number can be received later than noon of Saturday, Feb. 10.*

## *THEATRE-TICKET RIGHTS.*

IF the case of JAMES METCALFE'S exclusion from New York theatres proceeds to legal trial and decision, it will be but another of many suits instituted to test the value of a ticket to a theatre and establish its limitations as to personal rights of the holder; but the METCALFE case will present phases quite different, probably, from those of any other case that has been adjudicated.

Most cases of this kind have related to "the color line"—*i. e.*, the rights of a colored person to enter any part of a theatre to which he has bought a ticket—or to the relative rights of speculators and managers in controversies on the subject. But no case seems to be at hand that, as the lawyers would say, is "on all fours" with that of Mr. METCALFE, whose attendance at the theatres for years has been not merely an amusement, but a duty associated with his vocation as a critic. And it would seem that there should be law to protect a man in the practice of his vocation, on the theory that a critic cannot be excluded as an "objectionable person," unless in his appearance or by his acts in a theatre he should come under that designation.

In WANDELL'S "Law of the Theatre" this definition of a theatre ticket is given, as a result of legal decisions:

The use of tickets is chiefly in contracts of a class such as are made in large numbers, with many persons, but all on the same terms. There has been much discussion as to whether a ticket is a contract. Rightly viewed, it is the token of a contract, and may or may not embody in the inscription the terms of the contract; but when it does so, other terms may be implied by law, or expressly agreed upon, outside its contents, by the parties—the object of stating on the ticket anything more than what is necessary to its use as a token being usually, if not always, merely to restrict some liability which the law would otherwise imply—not to embody the whole argument.

This suggests that the holder of a ticket whose privileges under it are not specifically set forth has rights, despite the matter on the ticket, which commonly relates only to the rights or desires of the manager, the other party to the transaction.

In most cases that have come to the courts a theatre ticket has been held to be a license to the holder to enter the playhouse and witness the performance, although in some cases it has been declared to be a lease of the seat or stall. A so-called "silver ticket," giving the right of entrance to a London opera house for twenty-one years, issued in 1799, was repudiated in 1814. The possessor of the ticket brought suit in the English Court of Common Pleas, which decided that the ticket gave an irrevocable license to the buyer to enjoy certain privileges, and that he was entitled to maintain an action for damages for his exclusion.

A Massachusetts court, in the case of McCREA *vs.* MARSH (reported in 12 GRAY, 211), the plaintiff being a negro who sued for his exclusion from a theatre on account of his color, held that the plaintiff could not maintain an action in tort, but that the remedy, if any, was "upon the contract." The court on appeal in this case said:

The plaintiff is, doubtless, entitled to recover, in an action on contract, the money paid by him for the ticket, and all legal damages which he sustained by the breach of the contract implied by the sale and delivery of the ticket.

In an action for damages for breach of contract, originating in the forcible ejection from the lobby of a Philadelphia theatre by an usher, on the order of the doorkeeper, of a colored man and his wife, who had purchased admission tickets and exchanged them at the box-office for reserved seats, the Supreme Court of Pennsylvania was inclined to the opinion that a theatre ticket to a reserved seat was in the nature of a lease more than of a revocable license. The plaintiff recovered a verdict of $900, which was affirmed upon appeal. In its opinion sustaining the judgment the Appellate Court said:

Whether the tickets conferred merely a license or something more is immaterial. If they gave only a license to enter the theatre and remain there during the performance, it is very clear that the agents of the defendant had no right to revoke it as they did, and summarily eject the plaintiff and his wife from the building in such manner as to injure her. We incline to the opinion, however, that as purchasers and holders of tickets for particular seats, they had more than a mere license. Their right was more in the nature of a lease, entitling them to peaceable ingress and egress, and exclusive possession of the designated seats during the performance on that particular evening.

In a case in Washington, D. C., in 1901, a negro bought a ticket for a seat in a theatre. He was asked to leave, refused, and was ejected. He brought an action for damages, and the defendant manager took the ground that a ticket for a reserved seat is merely a license revocable at the will of the manager (a claim that is put forward, by the way, on behalf of the managers involved in the METCALFE controversy). The court declared in the Washington case that the holder of a ticket for a reserved seat in a theatre has rights similar to those of a lessee for a specified term. And this court also held that a theatre is not a private enterprise, owing no duty to its patrons, but "a place clothed with a public interest."

In the decisions in the cases of speculators, the courts have held that a manager who sells a ticket to a certain person, the ticket being stamped "not transferable," may revoke or refuse the ticket when presented by another person. None of these cases at all resemble that of Mr. METCALFE, who, as has been suggested, would seem to be in a different position from the ordinary person who goes to the theatre merely for entertainment, in that Mr. METCALFE long has been recognized as a critic, and thus in attending the theatres is in the active pursuit of his profession or vocation.

## IN THE END.

*St. Louis Mirror.*

Mr. Metcalfe, theatrical critic of *Life*, and the best in the business, has been barred from all the forty-seven Syndicate theatres of New York for his criticism of the management. I think that Mr. Metcalfe has insisted too much on the Jewishness of the Syndicate, but, however that may be, if the New York shows are as bad as Mr. Metcalfe's criticisms in *Life* show them to be, he should be grateful to the Syndicate for preventing him from seeing them, and, moreover, I rejoice at the incident, for it makes Mr. Metcalfe mad, and that means that there'll be rich reading on his page in *Life*. Then, too, while the Syndicate may win temporarily over Mr. Metcalfe, in the end all the press will get at the Syndicate, and it will have to become decent or burst.

## SPECULATORS AIDED BY THEATRES?

At last it has been made a matter of court record that the managers of certain New York theatres are parties to a definite business agreement with hotel theatre ticket speculators to hold up the theatregoing public for an advance of twenty-five per cent. over the schedule of prices at the box-offices.

On Jan. 16, before Judge Keogh, in the Supreme Court, at White Plains, the admission was made that the New Amsterdam Theatre, owned and managed by Klaw and Erlanger, under formal agreement shared profits from sales by speculators at advanced rates of admission.

It was Charles Steckler, as an attorney for Frances W. Jackson in her suit against Kate Claxton and others on the rights to the play The Two Orphans, who elicited these facts in a sworn statement made by George J. Bascom, president of Tyson and Company, dealers in choice seats at the theatres and conducting agencies in all the leading hotels of New York. It has been the regular experience of ticket purchasers to be referred to Tyson, but the managers have been always vehement in their protests that they derived no profit from the agencies.

Following is the text of Mr. Bascom's deposition:

SUPREME COURT OF THE STATE OF NEW YORK. Westchester County—Frances W. Jackson, Plaintiff, vs. Kate Stevenson, et al., Defendants.

Deposition of George J. Bascom, a witness in the above-entitled action, having been sworn testified as follows: Tyson Company purchased from the New Amsterdam Theatre during the production of The Two Orphans at said theatre, 1,664 reserved seats. These were paid for in full at regular box-office prices of $2 per seat. That the regular commission on the purchase of these seats to be paid to the said theatre is twenty-five cents per seat. I cannot swear whether I paid any commission or not. GEORGE J. BASCOM.

Sworn to before me this 16th day of January, 1905.
MAX MYERS.
Commissioner of Deeds, New York city.

If a decision is rendered in favor of Mrs. Jackson Mr. Steckler will examine the books of all the ticket agencies in the city, as well as of every theatre in which The Two Orphans has been represented, in order to secure an accurate accounting of the receipts from the play. "I haven't the slightest doubt," said Mr. Steckler, "that a full examination would show that by the method displayed here the people of New York are compelled to give up a million dollars a year in overcharges for their theatre tickets. We have long suspected that such a condition of affairs exists here, but this is the first time that we have had it in black and write on the records."

On Jan. 21 Justice Keogh rendered a decision against Mrs. Frances W. Jackson, and declared Kate Claxton to be the sole owner of the play The Two Orphans and all its rights. Mrs. Jackson claimed that a renewal of the copyright of The Two Orphans was worth $150,000, and asked for an injunction restraining Kate Claxton from producing the play. She also asked for an accounting of the profits of the revival of the play.

## WHY IT IS SIGNIFICANT.

*Utica (N. Y.) Observer.*

The managers of forty-seven theatres in New York, members of the Theatrical Managers' Association, have combined to keep James S. Metcalfe, of *Life*, out of the theatres. Even if Mr. Metcalfe buys tickets he will not be allowed to enter any of the forty-seven playhouses. This is because the managers resent his attacks on the Theatre Syndicate and his caricatures of are members. Klaw and Erlanger recently sued Mr. Metcalfe for libel and lost the suit. Since then Mr. Erlanger has been advising that Mr. Metcalfe have his photograph taken as he intended to "alter his face." Metcalfe says he will have Erlanger arrested and put under bonds to keep the peace. It is quite a distinction that the Theatrical Managers' Association confers upon Mr. Metcalfe. Incidentally, we do not believe the law will uphold the action of the Association if Mr. Metcalfe chooses to test it in court. But the incident implies more than a joke, an exhibition of spleen or a personal matter. It calls attention of the great theatre-going public to the slavery that the Theatrical Syndicate means to establish. It calls attention to the fact that the management of the theatricals of this country has fallen into grasping, grinding and vicious hands—hands that consider it is strong enough to attempt to crush out honest criticism. Or rather does it show that they feel themselves too weak to withstand exposure of its un-American spirit and methods? *Life* has done an important work in the criticism it entered upon some years ago, and has quite industriously pursued. The incident will fasten itself upon the attention of the American theatre-going public in a way that will not be for the Syndicate's advantage. It will cause the amusement public to inquire which are the theatres that the Syndicate controls and which are independent.

## EDWARD TERRY TO CLOSE.

The American tour of Edward Terry will come to an unexpected end at the termination of his engagement at the Princess Theatre.

While Mr. Terry personally has received full share of praise from the American critics, and dignified attention from the theatregoing public, his engagement has not been as successful as expected. The House of Burnside, his first offering, afforded him no opportunities for the comedy characterizations with which he was associated in American minds, and Sweet Lavender suffered from a supporting company not up to New York standards and what is here deemed to be inadequate staging.

The terms of Mr. Terry's contract with the Messrs. Shubert permit him to withdraw from their direction, upon due notice, at any time after the New York engagement has ended. An agreement has been reached between managers and star providing that their business relations shall cease Feb. 18. At first it was Mr. Terry's intention to complete, under the direction of his personal business representative, the tour through Canada arranged for him by the Shuberts, but now he has decided to return to London at the conclusion of his New York engagement.

## FAUST IN JAPANESE.

A new version of Faust was given in Tokio and is now making the tour of the principal cities of Japan.

The author, a Japanese playwright, closely stuck to the personality of Faust and Marguerite in his new play, but the Japanese Mephistopheles is represented as an Occidental devil, a modern European, who by his perversity has succeeded in betraying the fair daughter of the Rising Sun.

At last Marguerite is absolved by her judges with the caution, which forms the moral of the play, never more to have deals with Occidental devils, and is married to a triumphant warrior just returning from the war in Manchuria.

## QUESTIONS ANSWERED.

*[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.]*

H. S., St. Louis, Mo.: Nellie O'Neil was not with David Warfield in The Auctioneer.

A. B. D., New York city: Martin Harvey played The Only Way in New York.

C. C. C., San Francisco, Cal.: There is no record of an actor by that name.

C. F. B., St. Marys, O.: Edmund Stanley was tenor with The Tenderfoot.

MISS J. J., New York city: Write Mabel Greye, care of THE MIRROR, and it will be advertised.

J. C. P., Plymouth, Ind.: The company has closed. Write care THE MIRROR or of E. C. White, 1358 Broadway.

W. M. F., New York city: Quality Street was written expressly for Maude Adams, who originated the part of Phœbe Throssell in Toledo, Ohio, Oct. 11, and New York Nov. 11, 1901.

G. L. S., Twelfth Night Co.: If "John Halifax, Gentleman," was ever dramatized, which is most doubtful, it has not been produced in New York.

G. M., St. Louis, Mo.: Lee Arthur and Charles Klein are the authors of The Auctioneer. It is an original work.

F. K. B., Redlands, Cal.: Your letter has been referred to the Stanhope-Wheatcroft School for complete answer.

HORTENSE, Minneapolis, Minn.: There is no record of such an actor, so he could not have done anything worth recording.

H.: 1. Edwin Arden has no daughter on the stage. 2. His wife was the daughter of Keane, the tragedian. 3. He wrote Eagle's Nest. 4. Charles M. Seay is with The Unwritten Law.

E. C. B., Boston, Mass.: My Friend the Prince is an adaptation by J. H. McCarthy of the well-known American, My Friend from India Consult any of the agents who advertise in THE MIRROR for rights.

E. W., New Britain, Conn.: Pauline Chase played the part of Kathleen Gay when The Liberty Bells was first produced in New York, Sept. 30, 1901, at the Madison Square Theatre, where it played 106 times.

O. C. H., Chicago: At present he is playing Macbeth. If you watch THE MIRROR'S correspondents' reports from points on the route you can get the most accurate information, as he changes the bill frequently.

OUT OF TOWN: 1. Frou Frou had its first representation in America at the Fifth Avenue Theatre, New York, on Jan. 15, 1870, with Agnes Ethel as Gilberte. 2. Clara Morris made her first New York appearance as Anne Sylvester in Man and Wife at the Fifth Avenue Theatre on Sept. 13, 1870.

L. N. O.: 1. Adelaide Ristori made her American debut on Sept. 20, 1866, at the Theatre Francais, now the Fourteenth Street Theatre, New York, in Medea, under the direction of Jacob Grau. 2. Minnie Palmer made her stage debut on June 8, 1874, at the Park Theatre, Brooklyn, in The Red Flag.

X. Y. Z.: 1. Sardou's Fedora was produced for the first time in America by Fanny Davenport at Haverly's Theatre, on Oct. 1, 1884. 2. William J. Scanlan was born of Irish parents in Springfield, Mass., Feb. 14, 1856. He died at the Asylum for the Insane, White Plains, N. Y., Feb. 18, 1898.

AN INQUIRER: 1. Lotta was born in New York, at 750 Broadway, Nov. 7, 1847. Her father was John Ashworth Crabtree, who kept a bookstore in Nassau Street. Her early life was spent in California. 2. Adelina Patti was born at Madrid, Spain, on Feb. 19, 1843. Her family settled in New York when she was about a year old.

St. C. C. S., Philadelphia, Pa.: Louise Gunning says she had few vocal lessons when she sang in a chuch choir in Brooklyn, her father being a minister. After trying dressmaking Reginald de Koven tried her voice and secured her a place with The Circus Girl. In 1898 she joined the chorus of A Day and Night, and was given a part by Hoyt. Then she went with Rogers Brothers, and then into vaudeville, then with De Wolf Hopper and Frank Daniels. Her later record is too well known to need mention.

## PLAYS COPYRIGHTED.

*Entered at the Office of the Librarian of Congress, at Washington, D. C., Jan 12 to 19.*

AFTER THE SHOW. By Thomas William Murray.

AN AMERICAN BRIDE. By Leslie G. Peacock.

BETWEEN THE ACTS; a play in one act. By Julie Herne.

BURNING SHIP; an exciting and picturesque panorama of nautical life. By Horace S. Carley.

A COLONIAL COURTSHIP; a drama of the Revolution in four acts. By Louise Kennedy Mabie and George E. Stoddard.

COUNTRY LANES AND CITY PAVEMENTS. By George W. Heath.

CRIME OF DUBOSQ. By James Keane.

DISOWNED. By Oscar E. Young.

L'ESCALADE. By Maurice Donnay.

FRENZIED FOOLS OF FINANCE. By Edwin Francis Summers.

DER FROSCHKONIG. By Dietrich Eckart. Copyrighted by C. Wigand.

GRAFTERS; OR, RED-HEADED JOHN; comedy in three acts. By Gabriel L. Pollock.

HIS FIRST CASE; OR, BILLY TODD'S MOTHER; vaudeville sketch. By Clarence Vincent Kerr.

HIS LAST DRINK; a melodrama in five acts. By James Keane and Melvin G. Winstock.

A HUNDRED TO ONE SHOT; an original one-act dramatic composition. By Fred J. Beaman.

LEUR GOURME. Par Maurice Landay. Copyrighted by L. Michaud.

MARCELLE, A TALE OF THE REVOLUTION; a play in four acts. By Willibert Davis and Claudia Brannon.

MISS CIVILIZATION. By Richard Harding Davis.

PAULINE DARCY; a drama in four acts. By Alice M. Smith and L. J. Henderson.

PERSIAN PILGRIMAGE; a musical comedy in two acts. By Clarence Vredenburg.

PROFESSOR AND THE HOBOE. By Bickel and Watson.

A STRING OF PEARLS. By Maud T. Winchester.

SURPRISING SURPRISE. By Edward Eliscu.

TEXAS; a comedy-drama of Texas life. By J. Mauldin Feigl.

WANTED—A TYPEWRITER. By Robert Cone.

## LETTER TO THE EDITOR.

### Colonel T. Allston Brown's Statement.

NEW YORK, Jan. 18, 1905.

*To the Edior of The Dramatic Mirror:*

In THE MIRROR you publish a so-called copy of a programme used at the performance on the night of the assassination of Abraham Lincoln. It was a bogus programme that you published. Many of these programmes were printed in Washington after the assassination, and sold for fabulous prices. I attended the sale of the Harry Watkins collection of old programmes, photos, etc., several years ago, and was surprised to see one of these "fake" programmes sell for $10 to a well-known collector. It only goes to show how little is known of the "correct" bill.

On the day of the assassination a copy of the programme was sent to Polkinhorn, the printer. J. B. Wright, the stage-manager, prepared another copy, and sent it to Polkinhorn. About one-half of the first copy had already been printed. The press was stopped, the "form" lifted, and a stanza of a patriotic song and chorus called "Honor to Our Soldiers" inserted in the programme.

Both copies of the programme were sent to the theatre and used that evening, *but neither one of them contained the lines*, "The performance will be honored by the presence of President Lincoln," which is to be found in all the bogus ones. The "legitimate" programme was printed by Polkinhorn and Son, the spurious ones by L. Brown.

President Lincoln and General Grant had both been invited to the performance, but, owing to business preventing, Grant could not attend, Lincoln resolved to go. This decision was arrived at *late in the afternoon*.

You also state that the only living members of the cast are May Hart, Mr. Emerson, W. F. Ferguson, and Harry Mack. You evidently mean Harry Hawk, and Mr. Ferguson's initials are W. J. In addition to the above there are now living Jennie Gourlas (Mrs. Robert Struthers), at Milford, Pa., and Miss H. Trueman, in this city. Miss Trueman was married to a prominent dentist of this city, from whom she was divorced, and afterward married a commercial man. COLONEL T. ALLSTON BROWN.

## THE USHER

The developments in the Metcalfe case during the week will be found elsewhere in THE MIRROR. Mr. Metcalfe is proceeding systematically with a view to defending his rights as an American and as a dramatic critic, acting under the advice of counsel, and in due time will no doubt inaugurate in the courts the aggressive action that the case warrants.

Many lawyers have impersonally and otherwise discussed this matter in the newspapers during the week, but newspapers have no judicial function that can settle the case, and in it the courts alone can be ultimate.

It is significant that few of the newspapers in New York have yet editorially expressed themselves as to the barring of a well-known critic from metropolitan theatres, but other newspapers, removed from the scene, and thus able to dispassionately consider the case, are not slow to condemn the action of the New York managers involved. One of these, the St. Louis *Republic*, says in an editorial:

News comes that the theatrical managers have decided to bar Mr. Metcalfe, of *Life*, from all their theatres in New York. They have, it is said, passed a resolution not to let him in, even if he buys a ticket, and the reason given is his successful defense of a libel suit brought against his publication by Klaw and Erlanger, who sought $100,000 damages on account of a cartoon printed on the Iroquois disaster. The news further says that Mr. Metcalfe has been publicly threatened with violence by the men he beat in court.

It would appear to be rather tactless in the managers to attempt to bar out an honest critic, which every man who is familiar with Mr. Metcalfe's criticisms must grant that he is. He is heartily appreciative of merit, and his condemnations of what the public generally concedes to be bad, spurious, dull or degrading have never appeared to exceed proper limits. Possibly no present dramatic critic in the country has a better right to public confidence. Certainly few critics have developed a larger following. Mr. Metcalfe decides what is and is not worth seeing for a great number of people. Most people who have tried it agree that his so-called "confidential guide" to the New York theatres is reliable.

Now, how are the ingenuous managers to get along without dear Mr. Metcalfe? Surely they are not going to cut off their noses to spite their faces? They ought to think again. Too many people will stop and wonder whether plays from which an honest critic is barred are worth going to see. Dramatic entertainment which can't stand the gaff will not be attractive for long. "Old Abe" Lincoln, as he is often affectionately called when quoted to this effect, used to say that you couldn't fool all of the people all of the time; and the theatregoing people are acquiring more discrimination every day, and at a very rapid rate, if box receipts at "bum shows" mean anything. It might be wiser in the managers to let Mr. Metcalfe in, and then adopt some of his suggestions.

The chances are that the Constitution and about $2 will suffice to get Mr. Metcalfe or any other peace-keeping critic into any old theatre, managers to the contrary notwithstanding; but suppose otherwise—what could Mr. Metcalfe do? He appears to have a nice conception of the range of non-libelous comment and a lancet penetrating enough to get under the hide. He could Lawsonize the theatrical world with some very diverting "frenzied drama," no doubt. Better not monkey with the critics, Mr. Theatrical Man. The people are getting tremendously fond of fair play.

Getting back to the concrete situation, it does seem odd that the managerial magnates would have nerve enough to sue for libel on account of a cartoon on the Iroquois disaster. Beaten in the libel suit, they don't accept the licking in a proper American spirit, but show their teeth.

Criticisms of the result of Trust operations in its manipulation of the theatres of the country continue in influential newspapers here and there. In almost every city of note dissatisfaction has been expressed this season as to the class of attractions offered at high rates.

There can be no doubt that these attacks on Trust methods in reputable newspapers reflect the feeling of the theatre public, which at last is beginning to resent abuses of confidence. A typical expression is this, from the Milwaukee *Journal*:

An example of how the Theatrical Trust operates, as pointed out by the *Journal* at the beginning of the present season, has been furnished Milwaukee this week. At the Trust theatre in this city, the Davidson, a second-class company has been furnishing an entertainment at first-class prices. This company was, as usual, heralded by the Trust through its local representative as being the best, and the public invited to pay first-class prices. The Trust exacts its pound of flesh and Milwaukee bleeds for it. In its arrogance it imposes upon us, and it seems we have no remedy, no relief. It is not Milwaukee only. The same conditions prevail throughout the country, and they are rapidly bringing about the decadence of the theatre. The imposition upon the public which has been perpetrated in Milwaukee this week is repeated here many times during the year, and it is perpetrated in all the large cities of the country. High prices are charged for low-class attractions, and in consequence the people are victimized. But the remedy is obvious. People should encourage good offerings and they should refuse to patronize inferior attractions which demand prices that are high even for the best performances. They should not be taken off their guard because these exhibitions are given at houses which claim to be first class. Let them discriminate carefully, discriminate all the time, and even the Theatre Trust will find that it does not pay to send poor attractions on the road. And that Trust, you may be sure, will not continue doing anything that does not pay. It cares little or nothing about art, but it has a deep affection for the almighty dollar.

The *Journal* errs in the concluding idea that the Trust will discontinue sending unworthy attractions when it discovers that they do not pay. It sends the best it has, no doubt; and the fact that "it cares little or nothing about art" is no truer than the relative fact that it knows less about it.

A strange conjunction of the mythical and the modern was achieved at the Metropolitan Opera House last Thursday evening.

The dragon employed in Siegfried—a formidable monster, although made of canvas and *papier maché*—is actuated by two boys, who are presumed to guide its movements in accordance with the music, but who rarely do this correctly, even after rehearsals. Last Thursday's performance of the opera was given without a rehearsal, owing to want of time, and there was some apprehension as to what movements Der Wurm would describe.

To make sure of concert of action a clever idea occurred to the stage manager, Herr Greder. He installed a telephone in the dragon's interior and connected it with the switchboard. At one end of the line was the stage manager, and at the other end two receivers were strapped to the heads of the boys, who were so well directed as to what they should do that the dragon performed better than ever before.

### TOM LEWIS AND SAM J. RYAN.

The first page of THE MIRROR this week contains the portraits of those popular comedians, Tom Lewis and Sam J. Ryan, whose fortunes have been linked together for a number of years, and who are closely bound by ties of friendship as well as business association. They are always found working together for their mutual benefit, and are always happy, whether fortune smiles or frowns. They have seen very few of the frowns since they joined hands some years ago and entered vaudeville, doing an old time sketch called The Two Actors; or, Hawkshaw the Detective. Their success was emphatic from the day of their first joint appearance, and they could not accept more than half the dates offered for the act, which never failed to keep audiences in an uproar. When George M. Cohan wrote Little Johnny Jones he engaged Lewis and Ryan and made a special point of writing parts that would show their talents to the best advantage. As the Unknown in this comedy Mr. Lewis has originated a character that has won for him the enthusiastic praise of the entire New York press, and Mr. Ryan has been equally fortunate in presenting in the part of Timothy D. McGee a type of the genuine Irishman, free from the exaggeration that so often mars the work of alleged Irish comedians. Messrs. Lewis and Ryan will remain with Little Johnny Jones for some time, but there is a well-founded rumor that Mr. Cohan has in mind the plot of a farce in which they will play the principal characters and be starred at the head of their own company. When they make their debut as full-fledged stars they can be sure of a rousing welcome, for they have endeared themselves to the playgoers of the United States by many years of faithful, conscientious work thoroughly well done.

### AN ECHO OF CHRISTMAS.

Among the last records of holiday merry-making comes the account of the jolly time enjoyed by the members of The Sultan of Sulu company, who spent Christmas in San Francisco. They made up their minds to celebrate and frighten away the holiday longing for home, and they succeeded royally.

After a hard day's work of two performances the stage was cleared and a tremendous Christmas tree was discovered, laden with presents for everybody. After this pleasurable feature was over there was a regular vaudeville and minstrel performance as follows: Minstrel, first part, with Walter D. Lawrence, the stage-manager, as interlocutor, and George Prager and Nat Frenchs as soloists. The Barbaric Four followed in quartette music. They were: Guy Degon, first tenor; Mr. Boyle, second tenor; Mr. Hood, baritone, and Mr. Prager. The finale was by the full orchestra, with Mr. Schwarz as assistant director.

Then came vaudeville, in which Nellie Nichols sang coon songs, Miss Mountford gave recitations, and Messrs. Curtis and Fogarty gave a comedy eketch. George O'Donnel made a hit in bass songs, and Messrs. Parkins, Sykes, Hetherington, and Joyce gave a ridiculous burlesque, The Four Schoolmarms. Jack Helert and Mr. Gerner contributed solos on the 'cello and cornet. Misses. Retolsky and Camosse sang a fine duet, and Comedian Fred Frear sang a funny ballad entitled "A Hard-Boiled Egg." All this fun was followed by a banquet, with mirth and merry songs and plenty of champagne.

### THEODORE THOMAS'S WILL.

The estate of the late Theodore Thomas is valued at $50,000 according to his will, which was filed for probate on Jan. 19 in Chicago. The collection of programmes of concerts given by Mr. Thomas is bequeathed to the widow, Mrs. Rose Fay Thomas, who also is given the income from all property save that in Fair Haven, Mass., which is given to the children, Hector W. Herman, Mrs. D. B. Sturgis, and Mrs. G. H. Carter. His musical library, with its rare editions and autograph scores, is to be divided equally among his children. Some of the property is to be held in trust until the death of the widow, when it shall be distributed among the children.

### TO AID CHILDREN'S HOSPITAL.

Plans have been completed for a benefit for St. Mary's Free Hospital for Children, at No. 407 West Thirty-fourth Street, to be given at the Waldorf-Astoria Feb. 1 at three o'clock Sir Charles Wyndham, Mary Moore, and their English company have consented to appear in a one-act play which has never been produced in this country. Other well-known actors have also agreed to take part, making it a very entertaining programme. The Protestant Sisters of St. Mary, who are in charge of the hospital, are so greatly in need of funds that the Board of Managers has decided upon this plan to help defray the current expenses.

### LADY TEAZLE IN SOCIETY.

The second act setting of Lady Teazle will be transported to the home of Mrs. Stuyvesant Fish, No. 25 East Seventy-eighth Street, after the regular performance at the Casino on Friday night, and Miss Russell and her company will go in carriages to Mrs. Fish's home, wearing their costumes. When there the second act will be played for the entertainment of Mrs. Fish's guests.

### ACTORS' CHURCH ALLIANCE NEWS.

*National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.*

The second Soirée Varié of the season will be held by the National Council at the Hotel Astor on Friday afternoon, Jan. 27, at 2.30 o'clock. Rabbi Silverman, of Temple Emanuel, will deliver an address and an interesting programme is promised. Tickets may be had at the headquarters or from any member of the Entertainment Committee. Mrs. Newton Bennington has the matter in charge. There will be a lecture on Japan, preceded by a programme of songs and recitations under the direction of Aimée Abbott. The following artists will appear: George W. Jenkins, tenor; James Donohue, violinist; Maud Lattard, soprano, and Frederick Abbott, reader.

The January reception of the New York Chapter, which was held last Thursday afternoon at Christ Presbyterian Church, West Thirty-fifth Street, was a distinct success. Addresses were given by the Rev. James M. Farr, Rev. Thomas R. Slicer, Rev. Walter E. Bentley, and Charles T. Catlin. Cora Williams, Mazie Follette, and Stanley Ford contributed vocal selections which were greatly enjoyed. Joselyn Horn's fine voice was heard to advantage in "Dreams," by Cowen and the war song by Rogers. Anne Du Bignon gave selections from Antony and Cleopatra with fine effect.

The Syracuse Chapter held a business meeting last Friday evening for the purpose of arranging future services and receptions of the Alliance in that city.

Louise Graham has been elected the secretary of the Cleveland, O., Chapter and F. W. Bliss, the late secretary, has been elected the treasurer. E. P. Sprague was chosen a member of the Advisory Committee and was elected the chairman of the Entertainment Committee.

The Rev. Walter E. Bentley was one of the pallbearers at the funeral of H. G. Forbes Curtis at the Little Church Around the Corner and read prayers over the body at the Actors' Fund plot in Evergreens Cemetery. Mr. Curtis was forty-seven years old at the time of his decease and had been on the stage twenty-three years, having been associated with the companies of Henrietta Crosman, Mary Mannering, Anna Held, and Daniel Frohman. His last appearance was with The Only Way. He was a charter member of the Actors' Society, and his widow, who survives him, is a niece of the late Ward McAllister.

### AMONG THE DRAMATISTS.

I. N. Morris, the author of The Usurper, has announced his engagement to Mary Sargent, of its company.

Charles Klein has signed a contract with Daniel Frohman. He is to write a comedy-drama on an American subject for presentation at the Lyceum Theatre early next season.

Charles Frohman's next production will be Paul Potter's adaptation of the Paris Gymnase four-act play, La Friquet. Marie Doro, who made a hit in Granny at the Lyceum with the late Mrs. Gilbert, will play the title part. The play deals with the life of a young circus girl and will require an unusually strong cast.

Henry W. Savage is preparing for production the new musical comedy by Luders and Pixley, entitled The Gypsy Maid. This new musical offering, which will be one of the early attractions at a Broadway theatre next season, is being prepared for a Spring production in Boston.

Thomas W. Ryley has obtained the dramatic rights of The Lightning Conductor, and will star Cyril Scott in the comedy early next season.

When Edward Terry and his company end their engagement at the Princess Theatre, the next attraction will be Claxton Wilstach's production of Who Goes There? a farce in three acts by H. A. Du Souchet. Walter Perkins will be seen in the leading role.

George Ade will write a new play for production by Henry W. Savage. Just before he sailed for Porto Rico, Jan. 11, he signed a contract agreeing to write a play to be called The Second Time on Earth. This means that Mr. Ade will continue to write plays for Mr. Savage. "I have had The Second Time on Earth in mind for a long time," said Mr. Ade, before sailing. "It will be a comedy of modern life and will be strictly American. The principal character will represent a millionaire who has a wayward son. The youth, in order to get possession of his father's fortune, has the old man committed to a sanitarium. After a time the old man obtains his freedom, and it develops that his sojourn in the sanitarium has rejuvenated him completely." It will be produced early next season.

Mizpah, by Ella Wheeler Wilcox and Luscombe Searelle, was produced for the first time in San Francisco, at the Majestic Theatre, Jan. 9. It is a Biblical story of Esther and seemed a success.

Emil Brugiere has been sued for $9,800 by Anna Fitzhugh, alleged to be due her as salary and loans to finance Baronness Fiddlesticks.

Jacob Adler has acquired for production at his Grand Theatre, on the East Side, Israel Zangwill's play, The King of the Schnorers, and Charles Henry Meltzer's Rodion, the Student. Both of these plays are to be translated into Yiddish.

Nobody's Darling, Hal Reid's latest play, was put in rehearsal Jan. 16 by Sullivan, Harris and Woods.

Jessie Bonstelle is to star next season in a play by Katheryne Leiter, a cousin of Lady Curzon. The play deals with Washington's political and social life.

Herbert Hall Winslow, of New Rochelle, has filed a petition in bankruptcy, with liabilities of $3,879 and $18 assets. Most of the debts were contracted as a partner in the late firm of Miner, Winslow and Wilson. Among the creditors are Annie L. Winslow, $1,468, for borrowed money, and the H. C. Miner Lithographing Company, $879.

George Ade, Edward E. Kidder, Henry M. Blossom, Jr., Kirke La Shelle, and Louis Egan were recently elected members of the American Dramatists' Club.

Alfred Henry Lewis and George Marion's dramatization of "The Boss" will succeed The Yankee Consul on Feb. 20 at Wallack's Theatre.

Willis Steele has signed a contract with Edward Thurnaer, manager of Ralph Stuart, for a romantic drama of the period of Richelieu, to be called A Prince in Exile.

Norman Lee Swartout's three-act comedy, Sandy, was given its initial production in Rochester Jan. 12 at the Lyceum Theatre by the Dramatic Club of the University of Rochester. The audience was kept constantly amused and called the author out at the close of the play for a speech.

### ENGAGEMENTS.

Dorothy Turner and Starr King Walker, with Bessie Toone in Iris.

William Wadsworth, with Blanche Walsh in The Woman in the Case.

Mortimer Martini closed with Down by the Sea company to join the Thurber and Nasher company, to play leads.

W. A. McConnell, by William A. Brady, to direct the forthcoming tour of Grace George in Abigail, which will begin at Ford's Opera House, Baltimore, Monday, Feb. 13.

Joseph Coyne, by the Shubert Brothers, for one of the principal roles in The Earl and the Girl.

Conway Tearle, son of Osmond Tearle, and Robert T. Haines, for the Grace George company.

W. J. Ferguson, for Friquet.

Eugenia Forde, as Virginia, with Russ Whytal in For Fair Virginia.

Eugene Hannaford, as Julien, in For Fair Virginia.

Mignon Foster, ingenue last season and this at Players' Stock, Bush Temple, Chicago, has joined the Belasco forces at Los Angeles, Cal.

## PERSONAL.

FISK.—May Isabel Fisk has just finished two new monologues for use on her vaudeville tour. She has been very successful in pleasing the patrons of the vaudeville theatres of the better class.

SAVAGE.—Henry W. Savage has gone to Hot Springs, Va., for a three weeks' rest from overwork.

SPOONER.—Edna May Spooner scored the success of her career last week as Zaza. Mrs. Spooner has had some large receipts since she took the management of the Bijou Theatre, Brooklyn, but last week every record was broken, and crowds were turned away at every performance. The critics of the Brooklyn papers were unanimous in their praise of Miss Spooner's playing of this very trying role.

SCHEFF.—Fritzi Scheff was not able to sing in Fatinitza Saturday night. Money was refunded to those who did not wish to hear Ida Hinsley, who made a worthy substitution..

WALLACE.—Gen. Lew Wallace is critically ill at his home in Crawfordsville, Ind.

NIELSEN.—Alice Nielsen, who has scored a European success in grand opera on the Continent and recently in London, where she went two seasons ago to take up the study of Italian and French opera roles, will return to the United States for a concert tour beginning next October, when she will appear in forty concerts in the principal cities of the country, under the management of George C. Crager.

BARRYMORE.—Ethel Barrymore has rented a house in Park Avenue and will make her home there. When she resumes her tour on the road Mrs. John Drew will occupy her house.

IRVING.—Sir Henry Irving states that the story that, at a recent dinner in Manchester, he received an offer of £350 a week to appear at a music hall in A Story of Waterloo is absolutely unfounded.

LANGTRY.—Mrs. Langtry revived Mrs. Deering's Divorce at Terry's Theatre Jan. 17.

IRVING.—H. B. Irving has announced that he will soon play Hamlet at the Adelphi Theatre in London. Lily Brayton will be the Ophelia.

BOGEL.—Claus Bogel, whose work as Oswald in Ibsen's Ghosts, has received the praise of critics wherever he has appeared, was in the city resting for two weeks previous to resuming his tour at the Princess Theatre, Toronto, yesterday, under the management of George H. Brennen.

REHAN.—Ada Rehan and her company, in The School for Scandal, The Taming of the Shrew, and The Country Girl, will be the next attraction at the Liberty Theatre, beginning a two weeks' engagement Feb. 6. She was to appear at the Lyric Theatre, but the success of Fantana has caused the change.

ZANGWILL.—Israel Zangwill, who will arrive in New York during the week of Jan. 30, will attend during that week a special performance of his play, The Children of the Ghetto, in Yiddish, at the People's Theatre.

CAMPBELL.—Mrs. Patrick Campbell is so far recovered from her accident that she expects to return to New York in three weeks and begin rehearsal in other parts than The Sorceress.

HOWARD.—Bronson Howard was one of the numerous authors of note who helped to give a benefit for the Mary Fisher Home, at the Waldorf-Astoria, Jan. 20. Mr. Howard read a scene from Young Mrs. Winthrop.

WILLARD.—E. S. Willard arrived Jan. 20, in the *Arabic*, with his company, to begin his engagement at the Knickerbocker Theatre this week.

GANTHONY.—Richard Ganthony sails on the *Baltic* on Feb. 1 for London, England.

### THEATRE FOR THE PEOPLE.

At the second meeting of the Municipal League, held on Jan. 17 at Cooper Union under the auspices of the People's Institute, Charles Sprague Smith told of the experiments which are being made to that end. He said: "The first steps along this line will be a public recital for the benefit of the school children and the people, which will take place on the morning of Jan. 21. There is a demand for educational plays of the highest kind in this city, and to supply it our next step will be to secure a theatre and a company of players, which we hope now to do."

# TELEGRAPHIC NEWS

## CHICAGO.

### Mansfield Leads—Auditorium Plans—Pass Forgers—Newsy Notes.

*(Special to The Mirror.)*

CHICAGO, Jan. 23.

Klaw and Erlanger's newest invasion of Chicago, with Ben Hur at the Auditorium Feb. 6, has attracted some attention from the wise ones, and they say that if all goes well with Ben Hur Mother Goose will come flying in here on the Trust broomstick and alight in the Auditorium for a long stay. If Mother Goose prospers, continue the wise ones, K. and E. will continue to try to fit the huge stage indefinitely. Since the Chicago Orchestra left the Auditorium for its own home, just before the death of the late Theodore Thomas, the Auditorium has had to rely on some other kind of attractions to fill out its season. It would seem that Manager Milward Adams had decided to let the Syndicate make an experiment.

Another report circulated last week was that the Syndicate property, formerly Iroquois and now Hyde and Behman's, would soon be used again for traveling attractions. Manager Archie Ellis, of Hyde and Behman's, said he had to deny foolish rumors about the house every day and he expected to keep on denying, because, so far as he knew, vaudeville furnished by his firm was to continue there indefinitely.

Still another theatre enterprise came to light. A representative of a well-known actor, who has had a stock company in the West for several seasons, visited a local real estate firm to consider with it a plan to remodel Steinway Hall into Steinway Theatre, ground floor and first-class, and lease it to the actor-manager for use as a first-class stock house. He believes a good stock company is bound to be established down town soon.

Business has been good down town, with Mansfield in the lead, then Gillette with a good record, and The Virginian and Girl and the Bandit doing especially well. The Virginian ran about $9,000 a week. The bills this week:

Grand Opera House, Richard Mansfield in repertoire, third week; Garrick, Ada Rehan in Taming of the Shrew; Illinois, Gillette in The Admirable Crichton, third and closing week; Powers', Crane in Business Is Business; Studebaker, Girl and Bandit, third week; McVicker's, Girls Will Be Girls, with Al. Leech and Buds; Great Northern, David Harum; Bush Temple, Stock in Jekyll and Hyde; La Salle, musical stock in His Highness the Bey; Columbus, Eight Bells, with the Byrnes; Alhambra, Why Girls Leave Home; Bijou, Rachel Goldstein; Academy, Fatal Wedding; People's, Stock in The Lost Wife; Howard's, Stock in Me and Mother; Avenue, Slaves of Russia; Criterion, Factory Girl; Marlowe, Devil's Auction.

Home Folks will come to McVicker's in the middle of March for a run. Andrew Mack follows Girls Will Be Girls for two weeks, Warde and Kidder in A Winter's Tale for two weeks, Checkers for two weeks.

The County Chairman will return to the Studebaker Feb. 6, following The Girl and the Bandit.

Eight men were arrested last week for issuing spurious passes like those given for window and billboard privileges. Five of them were held for the Grand Jury. Before Jan. 1, 1905, the punishment for a confidence game and obtaining money under false pretenses was a comparatively light fine, but a new law, now in effect, fixes the punishment at from one to ten years in prison. Several theatres were interested in discovering the men, and detectives were hired, but the city police did the most effective work. A new special counterfeit pass for Richard Mansfield, "under the management of Charles Frohman," and signed "A. Wilson, agt.," hastened the police work.

Walter Jones has recovered some of his voice, and The Girl and the Bandit is going finely.

Wingfield, Rowland and Clifford have leased the Grand Opera House at Freeport, Ill., for a term of years beginning Aug. 1, 1905. They will improve the house in many ways and make it a combination house, two a week, in connection with their other houses near Chicago.

Colonel William A. Thompson, "Colonel Billy" to his many friends here and across the continent, is in town ahead of Girls Will Be Girls, and he is making that title a household word. Mr. Thompson has not been here since four years ago, when he was with the Boston Lyric Opera company, which went to Honolulu.

Edward J. Sullivan, acting manager of Mrs. Wiggs during part of its engagement at the Grand, was manager of The Eternal City during its three weeks at McVicker's, and he and Colonel Thompson were ready to put on gloves one day last week over some game roosters brought on ahead of Girls Will Be Girls and stored under the stage at McVicker's. They began crowing loud and long during the Vatican scene of The Eternal City at a matinee. Mr. Sullivan seemed to think that if there was any especial advance crowing for Girls Will Be Girls, Colonel Thompson ought to do it.

Mansfield continues to do by far the largest business in town, and his Beau Brummel in particular is bringing out the wealth and fashion. Mr. Mansfield as Beau has again stimulated the critics to elaborate praise, and his famous swell is as brilliantly cameo-like as ever. A. G. Andrews' Mortimer is always in the light of the great impersonation, but that the valet is acted with unusual ability is nevertheless distinctly observable. Morton Selten's Prince of Wales was a very skillful exhibition of heavy English royalty, and Leslie Kenyon did Lord Manley's tipsy scene with sufficient cleverness and good taste to win a special round of applause. Gertrude Gheen's Mariana was natural and pleasing, and Eleanor Barry was a handsome Mrs. St. Aubyn, though the character was not otherwise too prepossessing. Helen Glidden's Duchess of Leamington, Henry Wenman's Oliver Vincent and Ernest Ward's Sheridan were in harmony with the general excellence of the production. Harry Hadfield and Francis D. McGinn made the bailiffs first-class bits. Vivian Bernard as the French landlady was a bit too strong for her part. Irene Prahar's Kathleen, Dallas Anderson's Simpson, J. A. Hafey's Bendon and Edward Fitzgerald's Abraham were acceptable; also William Elliott's Reginald.

Negotiations are going on to book The Gentleman from Indiana at the Grand Opera House soon after its production in Indianapolis, the home of the author, Booth Tarkington, in about four weeks. Edward Morgan, now playing his closing weeks this season in The Eternal City, is to have the leading role in The Gentleman from Indiana. I am informed that The Eternal City will close in four weeks at Philadelphia, and that the play will go into stock at a New York theatre on heavy royalty.

It was announced here that Virginia Harned would fill Mrs. Campbell's time at the Illinois, that star having fallen and broken her knee-cap, and Miss Harned promptly slipped on a banana peel at St. Louis and sprained her knee. Next we heard that Sir Charles Wyndham had been knocked down by a cab or car in New York. Chicago wishes them all early restoration.

Mr. and Mrs. James Neil stopped in Chicago last week on their way to their home in Rochester, N. Y., after their season the Pacific Coast.

Grace Griswold has been engaged for her old part, Samantha, in The Village Postmaster.

Grace Ferrard, who was the Skyscraper woman in Mrs. Wiggs for a time, has joined the Jeffries-Davy Crockett company. Irene Behnig also joined the same company from Chicago to play Bob.

Tom North, who was here with Billy Clifford's comedy, was back last week at the Marlowe as manager of The Old Clothes Man.

May Stuart, of The Eternal City company, and her sister, Dollie, of the Bush Temple, were called to New York Sunday week on account of the death of her father. They returned the latter part of the week.

Wedded and Parted pleased large audiences all last week at the Bijou. Frances Whitehouse played Nora with exceptional emotional ability and with a restraint and good sense not often shown in melodramas. Lizzie Mulvey's low comedy as Sallie was greatly relished by the Bijoutes, and Frances Brooks was a good maid.

Master and Slave was strongly played at the People's last week, though Jessie Pringle, the character woman, was called on to take the ingenue part of Edith. She did her duty well. Lilian O'Neil was as successful as usual in the part of Myrtle, and Eugene Moore gave a natural and thoroughly convincing performance of the Slave. Coral Armin pleased as Chick, Joseph O'Meara was a strong Master, and Van Murrell, popular as ever, in the comedy part of Larry.

Anne Sutherland has been engaged as leading woman of the new stock of the Yorkville Theatre, New York, to open Jan. 30, and will be featured. Her other plans will therefore be laid aside.

Manager Leon Wachsner's company of German players from Milwaukee, who give Sunday night performances at Powers', in this city, attracted especial attention and praise with a particularly honest rendition of Ibsen last Sunday. Henni Steinman's Nora was much admired. Mr. Burgarth's Helmer, Mr. Elfeld's Dr. Rank, Miss Marbach's Frau Linden and Mr. Marx's Gunther all were favorably noticed.

Mansfield filled the Grand Opera House lobby to capacity Monday with cash buyers. The advance sale for the repertoire weeks ran up into the thousands, and when Treasurer McDaniel added up the cash receipts of the day, after selling out the house Monday night, he found a respectable fortune had come through the ticket window in twelve hours. One sale of the day was the entire lower floor for Friday night to a life insurance company.

May Hosmer, it is announced by Lorin Howard, will close her stock season at Howard's Jan. 21. The theatre has been sublet to Rudolph Marklin, though Mr. Howard retains the ownership and lease. The new stock company will include Joseph D. Clifton as leading man, June Agnott, Winifred Gray, Larry Williams, George Monserrat, Frank De Leon, Fred Duprez and Lillian Coleman, who will return.

The Man from Nevada, a drama by Charles Ulrich, will be played by the People's Stock in February. It was seen last season at the New American. Mr. Ulrich is a western newspaper man now on the staff of the Chicago Tribune.

Fred Wildman, as many know, is one of the veteran actors of the country. Mr. Wildman's home in this city is the home also of Mrs. J. H. Evans when she is in town, and Mrs. Evans was Sharp in Our American Cousin on the historic night at Ford's Theatre in Washington, Friday, April 14, 1865, when Lincoln was shot, but she is not mentioned among "the only members of the cast still living." Mrs. Evans is not only very much alive, but also in good health and she is still acting, being a member of William Owens' company.

James Kyrle MacCurdy's comedy-drama, The Old Clothes Man, drew good houses at the New Marlowe last week, and aroused frequent enthusiastic applause, chiefly with the comedy of Old Clothes Man as played by the author, Mr. MacCurdy. The character is a Jew about fifty years old and is drawn so well it keeps the audience interested with alternating currents of humor and pathos. Mr. MacCurdy is successful in this hard task to a considerable degree, but he has much to do yet to make the shadings smooth and nicely blend these two never failing appeals. The play has elements of strength and looks now like a popular-priced success, but it needs more situations and smoothing and considerably less talk. Arthur J. Pickens was a good villain. W. R. Goodall played Terry the Kid well and sang with a pleasing voice and manner that won him several encores. Herbert O'Connor gave the part of Lewis Strauss, an opium victim, strength and sincerity, and Kate Tancray was acceptable as Rachel.

C. E. Eyles, of Otis Thayer's Sweet Clover company, writes that Mr. Thayer and Victor Schafer have accepted an offer from Shubert Brothers to play The Senators from Gridley two weeks at the new Garrick, St. Louis, beginning March 5. Mr. Eyles says the play is afterward to go to the Princess, New York, for an indefinite run.

Recent engagements through the Wildman exchange include R. E. Wortham, for Davy Crockett; Henry Pemberton and Louise Devarney, with The Little Homestead; Robert Grandi, Herbert Bain, Lillian Leigh, and Anna Jerome, with In a Woman's Power; Robert Fitzsimmons, Clarence Kent, and Louise Dunbar, with Rags to Riches; Harry Sedley, with Charity Nurse; Fred Hawley, Wilbur Atkinson, Will Hamner, Edwin Crane, Paul Gladstone, Marie Dale, and Violet Hawley, with G. Faith Adams; Frederick James, Frank Durant, Harry Earle, Marie Barborka, and Marie Le Beau, with A Ruined Life; Larry Williams, Frank De Leon, Agnes Earl, and Fred Duprey, with Howard's Stock; Fred Bernard, Joseph J. Walsh, Laura Winston, and Frankie Drew, with Calumet Theatre Stock; George Lyon, with A Hidden Crime; Agnes Blial, and Forrest Zimmer, with An Orphan's Prayer; John T. Hopkins, Mont Howard, Edward Talman, and Marie Clifford, with James Boys in Missouri; F. A. Riff, with Quincy Adams Sawyer.

OTIS L. COLBURN.

## BOSTON.

### Fortunes of the King Pleases—All Star Two Orphans—Interesting Notes.

*(Special to The Mirror.)*

BOSTON, Jan. 23.

James K. Hackett is the most important of the newcomers on the theatrical field in Boston to-night, and there is special interest in his engagement from the fact that he is back again at the Tremont, where he made so many successes in the past before he went to the Globe as its opening attraction last season to produce John Erminie. All his old admirers were at the Tremont, and The Fortunes of the King was received with so great enthusiasm that it was evident that he had returned to the success of his Prisoner of Zenda days. He has a good character with plenty of brave things to do and a strong company gives him valuable aid in the action of the stirring drama.

Louis Mann is another popular star to return to the local stage, and memories of his Weber-Fields drolleries were forgotten by those who watched his artistic work in The Second Fiddle with its quaint pictures of artistic and Bohemian life in Paris. His German humor was never more facile than in the lighter moments of the Viennese Musician, and he also showed powers of pathos that are unusual with one usually associated with fun-making.

Lulu Glaser and A Madcap Princess found no empty seats at the Colonial to-night, for the big patronage of Edna May's company promises to be repeated for the American comedienne and her vixenish impersonation of the impetuous Mary Tudor. Miss Glaser firmly established herself as a favorite here a year ago with Dolly Varden, and her new opera and her new company came in for even greater praise from all who saw this version of When Knighthood Was in Flower to-night.

The all star cast in The Two Orphans was splendidly received when it opened its tour at the Colonial last fall, but all declared that the engagement was too early in the season when society people were all away. Therefore it was arranged to have the cast come back for one week at the big Boston. The only important change was the substitution of Isabel Irving for Grace George. Sarah Truax as Henriette remains one of the most interesting dramatic bits of the cast, while Elita Proctor Otis as La Frochard is as strong a bit of character work as seen here in a long time. Clara Morris in her single scene draws forth the most enthusiasm of all.

John Drew's personal success in The Duke of Killicrankie would be quite sufficient for a big fortnight at the Hollis, and society continues to go there just as usual, but the leaders of his company also come in for their big share of the honors. Fanny Brough, for instance, is a perfect treat as Mrs. Mulholland, and Margaret Dale's heroine is one of the best things that she has ever played here. Ferdinand Gottschalk is a newcomer in the Drew coterie this year, but Boston likes him very well.

Thomas W. Ross is breaking records at the Globe by staying a second week with Checkers, but then that is a richly deserved success, for the popularity which he gained on the first visit here is being continued. His impersonation of Checkers is a gem in its way, and touches the heart by its many artistic bits of human nature. Charles Willard is a splendid Uncle Jerry, unctuous and true to life, and Katherine Mulkins, as the winsome heroine, Ella Sothern and the others are in for praise.

It seems like old times at the old Boston Museum to have The Shaughraun, sacred to the memory of Dion Boucicault's Con, revived again at the Castle Square and with Kate Ryan, well remembered from that historic playhouse, specially engaged for her old character, Mrs. O'Kelly. We see her altogether too infrequently nowadays. The full strength of the stock company is engaged in the production with Mark Kent taking the title-role.

Wright Lorimer seems to have taken up the thread of popularity at exactly the point where it was interrupted with The Shepherd King three months ago. The classes and the masses are taking this as a means of biblical instruction, and the business is something tremendous at every performance. All New England is being boomed for this engagement, and in the most effective fashion all roads are being made to lead to Boston and The Shepherd King.

Alone in the World is another of the melodramas of the Hal Reid school to attract a large audience at the Grand Opera House, where the engagement opened to-night under the most favorable of auspices. This thriller goes to New Orleans for its bits of realism, and the manner in which it was presented made this have rank as one of the best of its class.

The Police Inspector gives a change of bill to the players of the stock company at the Bowdoin Square. The title-role is played by Thadeus Gray, a newcomer to the leading roles at the Bowdoin Square, and Charlotte Hunt returned to the cast after having been out of the play for a week.

The auction sale of seats for the coming theatricals of the Bank Officers was held last week, spreading over three days. The premiums were not record breaking, but they were uniformly high, and a successful week's patronage is already assured for The Filibuster.

Mrs. E. G. Sutherland, the dramatist, gave an exceedingly interesting and valuable address on "The Essentials of Criticism" at the meeting of the New England Woman's Press Association at the Vendome last week.

Edna May did a graceful act of charity during her last week in Boston, commemorating her hit as the Salvation Army lassie in The Belle of New York by giving a substantial contribution to that organization's fund for its People's Palace.

Radcliffe girls and Harvard boys are uniting in a big performance of The Mikado for charity, with James Gilbert in charge of the production.

It has been decided to have the first production of The Pearl and the Pumpkin, by Paul West, W. W. Denslow, and John Bratton, in this city. Among those in the cast will be Harry Kelly, Marguerita Sylva, Taylor Granville, and Corinne.

An unusual case of interest in theatrical circles was tried here last week and attracted much space in the papers. William Gray Brooks, a lawyer and man of blue blood circles, brought suit against Alice Maud Poole, the prima donna of Rice's Merry Shop Girls, to recover gifts of jewelry worth some $3,000, which he had given to her at various times since he fell in love and proposed to her in the days when she was singing small parts with Francis Wilson, some six seasons ago. He wanted to send her to Europe to study opera when their love's young dream was flourishing, but she never went. On the other hand, she pawned his jewels, and when the engagement was off he wanted them back, claiming that they were family heirlooms and engagement presents. She said that they were absolute gifts, but a hard-hearted jury, probably all married men, found against her and gave Brooks a verdict of $750 instead of $3,000 as desired.

Richard Carle has severed his long arrangements with the Chicago company at the Dearborn Theatre, and has brought back his own opera, The Tenderfoot, so that he is now his own star in his own piece. Nearly all the old company have been retained for the tour of New England which is now going on.

Randolph Hartley, formerly on the staff of THE MIRROR, has been making many new personal friends and doing splendid work here in advance of James K. Hackett.

Mrs. Maclyn Arbuckle has nearly recovered from her recent serious illness, and a severe surgical operation will not be necessary, as had been feared.

It has been decided to have Annie Russell give the first performance of Jimmy the Carrier by I. Zangwill here at the Park next month instead of waiting for next season. She will open with Brother Jacques.

Harvard boys are going back to the old comedies for theatricals this year, and the Delta Upsilon boys will give Ben Jonson's The Silent Woman for their Elizabethan play this Spring. Machiavelli will be the Hasty Pudding burlesque and The Counterfeiters that for the Pi Eta Society.

Marion Manola, the comic opera soprano, has been one of the women who have attended several sessions of the Charles L. Tucker murder trial, which has been going on at East Cambridge.

The Hub is going to have more Yiddish plays than has been its habit, for Jacob Adler is coming on from New York in the course of a month or so, and will give plays here. A Yiddish circuit in connection with other cities is among the possibilities. Just at present The Glickman company of Chicago occupies the stage with its dramatic and operatic productions which had its introduction to Boston by means of two performances at the Grand Opera House.

The Soaked Stocking, or, the Scorched Soubrette had one performance not on the bill at the Park, and strict regulations have gone into effect to prevent any encores for the affair in the future.

Mrs. Jerrold Shepard (Nan Hanson), who was obliged to leave the stock company at the Columbia Music Hall, on account of illness, has entirely recovered, and joined Rice's Merry Shop Girls at the Park Theatre.

On Thursday afternoon, Jan. 26, at the Hollis Street Theatre, Wright Lorimer will produce Ernest Lacy's one-act play, Chatterton, appearing himself as the poet. Mr. Lorimer will be assisted by Charles Kent, May Buckley, and Margaret Hayward, all members of The Shepherd King company, at present playing an extended return engagement at the Majestic Theatre. The occasion of Mr. Lorimer's appearance in Chatterton is the benefit for the Arch Fund of the Daughters of the Revolution, and the character is one in which the late Wilson Barrett will be remembered.

John B. Schoeffel has just completed arrangements for sending Nance O'Neil to Australia next Summer. She will sail from San Francisco in May, and will remain at the Antipodes until October. Before she goes she will have a return Boston engagement at the Tremont, a season in Philadelphia, and one more New York hearing, this time at the Grand Opera House. Upon her return to this country she will play a month in San Francisco, and will also be seen in the South, a territory new to her.

JAY BENTON.

## PHILADELPHIA.

### May Irwin and Denman Thompson—Sothern-Marlowe and Superba—Other Attractions.

*(Special to The Mirror.)*

PHILADELPHIA, Jan. 23.

Business last week was unfairly divided. Shakespeare's delightful comedy, Much Ado About Nothing, dividing honors with Miss Irwin's hodge-podge, Mrs. Black Is Back. The latter tested the capacity of the Chestnut. The same conditions appeared in the popular-priced field, where Denman Thompson and Superba contended, but Mr. Thompson carried off the honors. The other houses ranged from fair to medium, some very medium. Of the changes this week the Opera House and the Garrick have the novelties. At the former Madame Schumann-Heink made her comic opera debut in our city, opening to a well-filled house. She remains but one week, when Babes in Toyland opens for a run. The Cingalee at the Garrick is the other, opening to a fair house. It stays two weeks, giving way to The Other Girl.

Miss Marlowe and Mr. Sothern have continued to draw excellent audiences. They devote this week to their repertoire, opening in Hamlet, following with Much Ado About Nothing and Romeo and Juliet. John Drew, 30.

Andrew Mack, who is very poplar with the many Irish societies, opened at the Walnut in The Way to Kenmare. He stays one week, when Ezra Kendall comes in in Weather Beaten Benson.

May Irwin has been one of the biggest successes of the season, attracting crowded houses to the Chestnut. Woodland will be seen for the first time this season, 30.

Joe Welch is at the Girard Avenue with Cohen's Luck, which met with considerable success at another house. Al Wilson, 30.

At the Grand Opera House The Lost Boy, with Edward Blondell as the star, is a new attraction. Next week, In Old Kentucky.

The Forepaugh Stock company is giving its first performance of Willard's great success, The Middleman. Next week, Three Guardsmen.

Denman Thompson continues to crowd the Park. The Eternal City Feb. 6.

Smiling Island is enjoying prosperity at the Casino, where it will be kept on until Lederer's new review is ready.

The Standard Stock company presents Her Only Crime, with Miss Choate and Mr. Ardine in the principal parts.

Hart's Kensington has a new star, Harry Leighton, in At the Risk of His Life. Next week On the Bridge at Midnight.

Driven from Home is at the National.

Blaney's Arch Street has At Cripple Creek, with Two Little Waifs coming 30.

Henrietta Crosman gave one performance of Sweet Kitty Bellairs at the Empire, which is located in the suburbs.

People's has Fast Life in New York, with Julian Rose in the lead.

Conried's Metropolitan Opera Company gives one performance this week at the Academy of Music.

Mrs. Campbell's condition has improved so rapidly that she expects to leave the hospital by the middle of March at the furthest.

Frank Zimmerman, business-manager of the Chestnut, is to be married Feb. 1.

The Theatrical Mechanical Association has its annual benefit at the Garrick Friday afternoon, 26.

S. FERNBERGER.

## ST. LOUIS.

### The Garrick—The Royal Chef—Annie Russell—Odeon Stock.

*(Special to The Mirror.)*

ST. LOUIS, Jan. 23.

Those of us who fall to figuring out theatre attendance have all the chances we want in St. Louis at present. Since the advent of the new Garrick things have changed. An appreciable falling off in the patronage of three business district houses is noted, and while this may be the result of the operation of those unexplained forces that determine the movement of mankind in the mass at times, this week should enable us to get new data on a local condition that is interesting to the bargain-hunting theatregoers and, in a less pleasing sense, perhaps, to the managers of certain downtown houses. The Messrs. Shubert, of the Garrick, brought Ada Rehan to St. Louis for their opening, and the new house attained a proper distinction thereby, but not perhaps the popularity that has since come to it by the visit of The Royal Chef and his broilers, now in their third week. Business here has increased from one day to the next. The Shuberts started out to prove that St. Louis was better than a one-week stand. Herein they have had the support of that part of the local press that makes for the bigger things in theatricals.

Friday afternoon J. J. Shubert gave the first of his professional matinees to a crowded house, over 200 visiting actors, actresses and other accredited stage folk being taken care of. Eleven performances a week is quite a number and Manager Shubert is not to repeat the professional matinee this week. The cast of The Royal Chef is undergoing same changes. Florence Holbrook, who has just joined the company, is singing Princess Teto in fine style. Dave Lewis works with the new material in the chorus in a self-sacrificing way, and Henry Leone as the Rajah is being appreciated at his true value. He is the handsomest, best-voiced Oriental potentate in romantic comic opera. Stella Tracey, the soubrette, is winning unusual favor.

Business ended poorly both at the Century and the Olympic in the week just closed.

The Prince of Pilsen opened for the third or fourth time at the Century last evening. Three St. Louis girls are in the cast, that has undergone various changes—Ida Stanhope, Larie Sprague and Martha Bernard. Miss Sprague sang "The Song of the Cities," appearing in the tableau vivant as the St. Louis Girl, and pretty nearly made the hit of the evening. Martha Bernard is understudy for Almyra Forrest and plays the part of Cameo, the bathing girl.

Annie Russell opened to-night at the Olympic in Brother Jacques to a good house. Miss Russell is very popular here, and a profitable engagement is prospected.

I am constrained to say a better word than heretofore for the people who are stock-companying amid difficulties at the Odeon. They played Shenandoah for the last time on Sunday, and to-day they are putting in the final touches on All the Comforts of Home, with which the week opens Tuesday night. Thomas McLarnie was a fine Kerchival West, and Robert Rogers a convincing Buckthorne. It was McLarnie's last appearance with the company, and now W. P. Carlton, of the musical family of that name, is to assume the leads. Mrs. Robert Rogers, known on the stage as Louise Mackintosh, was Old Margery, and gave a fine character representation. Many livery stable horses, inured to mimic warfare by participation in sham battles and contact with trolley cars, gave a spirited air to the great battle scene and the guns belched forth three-foot flames right glorious to behold. President Crawford tells me that business is picking up. The company certainly serves him faithfully, and I was glad to note that President Crawford attributes the change in the attendance to the fine abilities displayed by the stock company. Evelyn Vaughn, who succeeded Laura Burt at the close of the latter's brief local stock career, is finding congenial characters in the president's later seclections. Her Gertrude Ellingham was strong—devotion personified, in fact. This week, beginning with to-morrow evening, the Odeon band of hope essay a happier theme, albeit the title is, for them, a bit sardonic: All the Comforts of Home.

Last night the Choral-Symphony Society gave an orchestral concert, Josef Hoffman, the greatest of the young and the youngest of the great pianists, being the soloist. The orchestra, under the direction of Alfred Ernst, tried the big Tschaikowsky Symphony, and occasionally got within tonal appreciation of the partiture. Robert Patterson Strine, the distinguished basso-baritone from Philadelphia, and more recently from New York, will, it is believed, make another appearance before the society, later in the season. Many of the Choral-Symphony Society subscribers object to the tax of $2 a seat per concert, but they are reminded that the "two per" includes the subscriber's contribution to the deficit without which no well-regulated choral society in these parts has ever been able to get along. This is in justification of the larger aspect of things which voices itself on the economic proverb: A national debt is a national blessing.

Last night the gentlest actor-man hereabout, good old Director Heinemann, of the Heinemann Welb German stock, playing at the Olympic on

Sunday evening, had his annual benefit. Annual benefits for all the members of the company and prompter's boxes, green and semi-circular, at all performances, and finally, good performances on the slightest provocation are the features of the German Theatre in St. Louis near Tony Faust's. They are a sort of Thespian trinity. The Herr Direktor put on Unser Doktor (Our Doctor) as his choice, and the gay old German farce went over the boards amid the constant laughter, frequently Homeric, of the big and thoroughly entertained house.

The Street Singer, having covered much wall space with good lithos, is at the Grand. La Belle Violetta, girl vocalist from New York, is the principal character and in the keeping of Florence Bindley. The young woman has a voice well suited to a piece of this kind. Much good scenery is used, and the melodramatic situations, here and there, are well worked out.

From Rags to Riches is at Havlin's. The hero is a newsboy, and Master Joe Santley plays him. He was last seen here in the support of Maude Adams, playing a child's part. Prominent in the cast are Sidney Olcott, Florence Weston, Ollie Irving, and Jean Clarendon. A big Sunday matinee greeted the company.

William Bonelli is at the Crawford in An American Gentleman. This is its second visit, the first having been at the Imperial.

Only a Shopgirl—not a new play, but a fetching one—is at the Imperial. The department store on bargain day scene has many features that account for the big ads. these stores run in the daily newspapers. Lottie Williams has the principal part and plays it well. Much up-to-date comedy enlivens the action.

I had the pleasure all last week of frequently meeting Robert L. Giffen, formerly manager of the Imperial Theatre here and now of the same capacity with the Cecilia Loftus company. Giffen also had the Grand Opera House here in the old stock company days that succeeded the original and only greatest stock company days of Ben De Bar and John W. Norton. Giffen had good companies, too good for the needs of the town at the time. He is looking prosperous, not working so hard, and making more money, which proves that virtue is its own reward, even in the theatrical profession.

The Contemporary Club of St. Louis, made up of writers, speakers and cultured men and women generally, passed resolutions expressive of the club's regret on the death of Theodore Thomas. The committee entrusted with the task of drawing up the paper consisted of Walter T. Sheldon, lecturer of the Ethical Society; the Rev. John W. Day, of the Church of the Messiah (Unitarian), and William M. Chauvenet. The resolutions, considered as a piece of appropriate English, are the best of their kind I have ever seen.

Nothing further has been heard here about George S. Fell, manager of Nellie McHenry's company, who disappeared while in custody of funds belonging to the company.

Edward Campbell, said to be the original "Checkers" in the Blossom novel and play of that name, is suffering from a serious physical injury. He is at present a Four Courts employee, and while taking an inventory of the police property under his care a slot machine fell on his foot, resulting in a wound of grave danger.

If negotiations under way are carried out, Clay Clement, late of The New Dominion and later of a Texas ranch, where he went to recuperate, may re-enter the profession by joining the Odeon stock. Mr. Clement has been in correspondence with President Crawford for some time. Though only forty-two, Mr. Clement was in the support of Booth, Barrett, Keene, McCullough, and Modjeska. He toured in The New Dominion six seasons and ended a stage career of twenty years with this play, written by himself. He had some success in The Bells and Hamlet.

J. A. NORTON.

## WASHINGTON.

### Two Stars in New Plays—Old Favorites—Notes of the Theatres.

*(Special to The Mirror.)*

WASHINGTON, Jan. 23.

After a season's absence from the local stage Nat C. Goodwin meets with a genuine welcome to-night from a large and distinguished gathering at the New National on his opening in his new play, The Usurper. E. H. Sothern and Julia Marlowe follow.

Eleanor Robson again strongly scores in Merely Mary Ann at the Columbia, supported by Frank Mills, and others. Richard Carle, in The Tenderfoot, next.

Nat M. Wills, in A Son of Rest, makes a successful appearance at the Lafayette Square Opera House. May Florine Linden, Edward Hayes, Mona Wynne, Charles Udell, and James E. Rosen are bright lights in a field of brilliant color. Ward and Vokes, in A Pair of Pinks, next.

Across the Pacific crowds the Academy of Music. McFadden's Flats is the underline.

Parsifal at the National last week broke all records, having in the neighborhood of $3,500 a performance for eight presentations.

The Robert Hickman School of Acting in a triple bill at the Lafayette Square last Friday afternoon for charity scored a pronounced success. The House of Carols, Box and Cox, Married and Settled, and Edith's Divorce were presented. George A. Bentley, William A. Graham, and Myrtle Olmstead were leaders in each.

Ivy Herriott Schade, a local church soprano of note, joined Madame Schumann-Heink on a telegram notice in Allentown, Pa., Wednesday night, 18, and is credited with a marked success. Mrs. Schade's name on the stage is Ivy Clyde.

At the Sunday night symphony concert of the Washington Orchestra Director Reginald de Koven presented as soloist Ysaye, the violinist. The house was packed.

JOHN T. WARDE.

## CINCINNATI.

### Rumors of New Theatres—Regular Attractions and German Drama—Dreamland—Notes.

*(Special to The Mirror.)*

CINCINNATI, Jan. 23.

Ben Hur opened at the Grand to-night for a two weeks' term. This year's company includes Alphonse Ethier, James J. Ryan, Robert McWade, Jr., Charles Reigle, Henry Weaver, Charles Canfield, Mabel Burt, Ellen Mortimer, Stella Boniface Weaver, Zaidee Appleton, and Mae Burgess.

The Forepaugh players stepped from farce to melodrama yesterday when they laid aside one of their biggest hits, The Man from Mexico, and revived The Cherry Pickers.

Nannette Comstock appeared in The Crisis for the first time here at popular prices at the Walnut yesterday.

The Lost Paradise, in the original, was last night's bill by the German company. On Thursday, at the Auditorium, they played Graefin Fritzi at the benefit of Hans Binder, the company's popular juvenile.

It seems certain that we are to have a new Summer park ready for business with the first approach of warm weather. It is to be called Dreamland, and will be under the control of a New York syndicate which is establishing a chain of such parks throughout the country. A tract of land has been secured well within the city limits, and work upon the improvements will begin within a few days.

W. E. Meehan, one of the popular comedians of The Runaways, and Violet Pearl, of the Weber-Ziegfeld forces, were married in this city Jan. 18.

Prosperous conditions continue to breed rumors of new theatres, and it is reported that both the Auditorium and the old Vine Street Opera House, which has been idle for years, have been looked over in the last few days by managers who wish to enter the local field.

Manager Sparrow, of Montreal, has begun a vigorous legal fight in this city to prevent what he terms a boycott of his theatre by the managers of what is known as the Wheel. The case in its preliminary features is now under consideration by Judge Thompson, of the United States Court.

The Dangers of Working Girls is this week's attraction at Heuck's, and the Lyceum has Wedded and Parted.

H. A. SUTTON.

## PITTSBURGH.

### The Frisky Mrs. Johnson, Sweet Clover, In Old Kentucky, and Other Plays.

*(Special to The Mirror.)*

PITTSBURGH, Jan. 23.

To-night's attendance at all of the playhouses is good, and the outlook is encouraging.

At the Empire Sweet Clover is seen for the first time in the city, presented by a company headed by Otis B. Thayer. Nellie McHenry, in M'liss, will follow.

In Old Kentucky plays its twelfth annual engagement at the Bijou this week. Next week, Andrew Mack in The Way to Kenmare, followed by Louise Beaton in Rachel Goldstein.

One of the best melodramas of the season is The Ninety and Nine, which is the attraction at the Gayety. Eugenie Blair is the underline.

Amelia Bingham, supported by the reorganized stock company, presents her play, The Frisky Mrs. Johnson, at the Alvin for the week. It is as handsomely and carefully produced as The Climbers was last week, and it looks as if the business would be as large as that of the preceding week, when the house was filled at every performance.

McFadden's Flats were erected at the Duquesne to-night, and will likely attract large audiences during the week. The Speck Brothers play their original roles of the Yellow Kids, and the others in the company ably assist them. Last week at this house people were turned away at every performance of Kellar, the magician, and he will likely play a return engagement later. Nat M. Wills, in A Son of Rest, and George Sidney in Busy Izzy, follow.

At the Nixon this week Babes in Toyland is the offering, with Savage's Parsifal in English for the following week.

The Avenue is still dark for lack of an attraction.

Bert Whitney, of Detroit, was in the city last week to see his production of My Wife's Family at the Empire.

The Ninety and Nine, which is at the Gayety this week, will be seen at the Empire later this season.

ALBERT S. L. HEWES.

## BALTIMORE.

### Margaret Anglin and Frank Daniels—Other Attractions—Music and Drama Notes.

*(Special to The Mirror.)*

BALTIMORE, Jan. 23.

Margaret Anglin is the star at Ford's Grand Opera House this week in her new play, A Wife's Strategy, by George Middleton, supported by John E. Kellerd. Kyrle Bellew in Raffles 30-Feb. 4.

The Academy of Music is offering Frank Daniels in The Office Boy. Piff, Paff, Pouf will follow.

The De Witt company of players are presenting Captain Swift. Next attraction, Ticket of Leave Man.

Ward and Vokes are at the Auditorium, where they are seen in A Pair of Pinks. Kellar will follow.

The Way of the Transgressor is at the Holliday Street. Across the Pacific next week.

The Sign of the Four is presented at Blaney's. Walter Edwards appears in the leading character. Girl of the Streets next.

Ella Gilroy, who plays the Witch of the North in The Wizard of Oz, has a badly sprained right wrist. Miss Gilroy fell on the icy pavement last week in Pittsburgh, and although she has played her part in the extravaganza since she is obliged to keep her wrist in the one position, as the ligaments are badly torn.

Eugen d'Albert and Madame d'Albert were heard in concert at the Phœnix Club last Monday night, 16, in a delightful programme.

HAROLD RUTLEDGE.

## DEATH OF A DRAMATIST.

Edward Rose, the English dramatist and critic, who so successfully dramatized The Prisoner of Zenda and Under the Red Robe, died at his residence, No. 30 Lyndhurst Road, Hampstead, England, on Dec. 31, 1904. The cause of his death was heart trouble. He leaves a widow and a daughter aged fifteen. He was born at Swaffham, England, on Aug. 7, 1849. After leaving school he became articled to a firm of local solicitors. His taste for the drama led him thus early to write a comedietta, entitled Our Farm, which was a success and ran for one hundred nights at the Queen's Theatre in 1872. He soon abandoned the law for the career of a man of letters.

Among his early friends were Beerbohm Tree, Bernard Shaw, and Sidney Webb. After taking up his home in London Mr. Rose wrote a good deal for the *Era*, the *Illustrated London News*, and *Fraser's Magazine*. His first success on the stage was a dramatized version of Vice Versa. Agatha Tylden was produced with success in 1892 at the Haymarket, where Mr. Rose was himself on the stage as an actor. He also played at the Strand, Globe and other theatres. He wrote several plays for Mrs. Langtry, for production on the American stage. Among his later plays were In Days of Old, produced at the St. James Theatre in 1899, and (in collaboration) English Nell. For three years he acted as dramatic critic for the *Sunday Times*, where he enhanced his reputation as a writer. He understood French, German, Danish and two or three other languages, and was a great student of Shakespeare, being president of the New Shakespeare Society.

In 1893, after the death of his eldest daughter, Lucy, Mr. Rose ceased dramatic work for a time. During the past year he wrote a society play in collaboration with Mrs. Craigie, and it was accepted by Cyril Maude for production at the Haymarket. Within the past month he had arranged to write a play in connection with Anthony Hope. He was a member of the Green Room Club and was president of the Playgoers' Club some seven or eight years ago. He was of a most amiable and genial disposition, and his death will be regretted by a host of friends.

## SIR CHARLES WYNDHAM HURT.

While on his way from the Hotel Majestic to the Lyceum Theatre to fill his part in The Case of Rebellious Susan on the night of Jan. 18 Sir Charles Wyndham was knocked down by a street car at Columbus Circle and his right arm and shoulder were painfully injured.

He had left an Eighth avenue car to transfer to Broadway at the Circle and was struck by a Broadway car. He luckily escaped falling under the wheels, but was bowled over in the roadway. A policeman helped the actor to his feet. Sir Charles took another car and pluckily went on to the theatre, which he reached about eight o'clock.

When he got to his dressing-room the pain in his side and arm was so severe that he collapsed. Drs. Neal and Leigh were called and on examination found that the right shoulder was dislocated. The surgeons at once replaced it, the actor bearing the pain with admirable composure. Sir Charles was removed to his hotel in an ambulance, the doctors saying that he would be able to resume his role in a few days.

The piece of the evening was changed to Mrs. Gorringe's Necklace, in which Frank Atherly, Sir Charles' understudy in the part, appeared as the leading man. Those of the audience who wished to leave had an opportunity to do so, and their money was refunded.

The change of scenery and costumes from one play to the other is said to have been the swiftest on record, and the curtain was rung up at nine o'clock, half an hour later than the usual time. Mrs. Gorringe's Necklace was repeated on Thursday night.

Sir Charles had practically recovered from his accident, on Saturday, and appeared at the Lyceum Theatre at both the matinee and evening performances of The Case of Rebellious Susan.

## REFLECTIONS

Maggie Holloway Fisher, of Henry Miller's company, was called from Boston on New Year's Day by the sad news of the death of her sister, Kate Holloway. Miss Holloway was accidentally asphyxiated by gas at her sister's home, Oak Cottage, Fort Wadsworth, S. I.

A. H. Woods, who controls the Thalia, Windsor, and Olympia theatres, beginning Jan. 30, will assume the management of the Third Avenue Theatre for four and one-half years. For years it has been under the control of Martin J. Dixon. All of the attractions will be booked through Stair and Havlin.

The Player Maid, a new play by Louise Malloy, in which Florence Davis, is shortly to begin her starring tour under the direction of Mrs. H. C. de Mille, is a romantic comedy in four acts. The action takes place in England in 1750, and deals with the fortunes of Eleanor Hallam, a young actress who enjoyed popularity at that period. The earlier scenes of the play occur back of the curtain of the famous old Drury Lane Theatre, London. The play will have a handsome production. Physioc is painting the scenery. Rehearsals began last week.

Alexander Clarke, who originated the part of the Blue Jay in Woodland, resumed that part Jan. 10. Mr. Bulger's accident on the previous Saturday night turned out to be a compound fracture of the left arm, and he will not play again for several weeks.

The opera chorus men and women injured in the recent accident at the Metropolitan Opera House are improving. Natale Coreghlia, the most seriously hurt, will not be compelled to have his leg amputated. The physicians at Bellevue Hospital have set the leg and expect him to recover within a month. Wanda Adamsky's injuries are not nearly so serious as they seemed at first.

James K. Hackett has announced that he has engaged H. B. Warner to take the place of W. N. Lawrence as his general business representative.

The Sho-Gun has celebrated its 100th performance. Christie MacDonald was presented with a real rabbit with a jeweled collar at the conclusion of her Rabbit song. The 125th performance of The College Widow has been reached at the Garden Theatre, where E. Y. Backus, the stage-manager, was made happy with a loving cup from the company.

Blanche Walsh ended her road tour recently in Jackson, Mich., whence she came direct to New York to begin rehearsals for her new play by Clyde Fitch, entitled The Woman in the Case. It will have its first production in the Herald Square Theatre Jan. 30.

A. E. Brandt, business manager for Charles A. Loder's A Funny Side of Life, was suddenly stricken with illness while in Wheeling, W. Va. His ailment seems to be an attack of locomotor ataxia, and he is now in Lebanon Hospital, New York. A line from his friends will be appreciated.

Eva Tanguay was compelled to disappoint her waiting audience in Logansport, Ind., Jan. 13, because her musical director had missed his train.

George Edwardes' admiration of American productions is said to have resulted in his securing Hamlin, Mitchell and Fields' In Woodland for appearance at his London theatre next Summer.

Sigmund Feinman presented Julius Cæsar at the People's Theatre last week at the same time that Moritz Morisson played Richard III in German at the Thalia, where Jacob Gordin's new piece is soon to be done.

The suit of William B. Messmore against Sullivan, Harris and Woods for cannon to be used in The Errand Boy was decided in favor of the defendants on Jan. 16.

Marion Craig Wentworth, of Boston, well known in lyceum work, will give a reading of Maeterlinck's Monna Vanna for the benefit of the Progressive Stage Society at the Berkeley Lyceum on Jan. 31 at 3 p.m.

In honor of Hallett Gilberté, of Boston, Mattie Sheridan entertained something more than a hundred friends on Jan. 20. Mr. Gilberté sang a dozen songs, all musical settings of his own, to poems of Browning, Ella Wheeler Wilcox, James Whitcomb Riley, Longfellow and Whittier. Among the guests were Mr. and Mrs. Edwin Markham, Mrs. W. E. Woodend, Wrs. Joseph M. Schenck, the Baroness de Bazus, Mr. William Edwin Howard, of St. Paul; Sarah Truax, Margaret Hubbard Ayer, Mrs. Jessamine Harrison Irvine, Emily Grant von Tetzel, Maurice V. Samuels, author of "The Florentines"; Loris Grimm of Mrs. Leslie Carter's company; Mrs. Henry Bullwinkle, Katherine Stagg, Clara Kalisher, Franc V. Le Mone, Nella Fontaine Binckley, Mrs. John Newton Hume, Mrs. Louis Lorenzo Todd, Alfred Allen, Edmund Russell, Alice E. Ives, Dr. René Jessurun and others.

John Jack has signed a contract with Mulqueen and company, owners and managers of The Parish Priest company, for five years. Mr. Jack was lately with Joseph Jefferson. The above play opened at Burlington, N. J., on Saturday.

Charles B. Waite, a well-known actor of Albany, N. Y., who recently met with an accident and was obliged to undergo an operation at the City Hospital for the amputation of his leg, has secured an engagement with The Sign of the Four company to play the role of a sailor who is deprived of one leg. Mr. Waite will make his first appearance in the role in Philadelphia this week.

Irene Ackerman again presented her pupil, Norbert Lusk at the latest of her regular Sunday receptions in her studio in new monologues. Among those present were Mrs. Anna Randall-Diehl, Francis Sagerson, Mrs. W. G. Jones, Laura Alberta, Edyth Totten, Muria Wilson, Mrs. K. C. Fay, Theodora Fay, Lily Spencer, Louallie Dickinson, Daniel Kimball, and Victor Lenaire.

Rehearsals of The Earl and the Girl, a musical comedy by Ivan Caryl, which is to be produced by Sam S. and Lee Shubert at the Garrick Theatre, Chicago, in March, were begun Jan. 17 at the Casino. Eddie Foy will play the principal comedy role.

Raymond Hitchcock will give a special matinee performance at Wallack's Theatre Feb. 3, when he will be seen in a burlesque of The Yankee Consul. All the male characters will be changed to women and vice versa. Mr. Hitchcock will play the part of Donna Theresa and Eva Davenport will take his title-role. Rose Botti will be the Captain Leopoldo and Sally McNeel the Governor of Porto Plata.

Nellie McCoy, of the Lady Teazle company, at the Casino, and her sister, Bessie McCoy, who is appearing in Fantana at the Lyric, watched each other's dances the night of Jan. 17, and were afterward entertained at supper by Miss Russell.

Frank Hatch, who staged the burlesque of The College Widower for Joseph Weber, has been engaged to produce The Fighting Parson, the melodramatic offering that will be seen in Proctor's Twenty-third Street, Jan. 23.

Madame Sembrich, Madame Jacoby, Elsa Breidt, Mr. Parvis, Mr. Nuibo, and Nahan Franko volunteered their services in the worthy cause of assisting the Jennie Clarkson Home for Destitute Children, at Katonah, Westchester County, and sang in a concert arranged by Heinrich Conried at the Waldorf-Astoria the night of Jan. 17.

Frankie Mae Kane, of Harcourt and Kane, was forced to leave the Albert Taylor company and enter the Sealey Hospital, at Galveston, Texas, her home, where she has undergone a very difficult operation and is now out of danger. She will rejoin the same company as soon as she is able.

The American Academy of Dramatic Arts will produce Sudermann's Honor, preceded by the one-act play The Challenge, by the Russian writer Anton Chekhov for the first time in this country, Jan. 26, at the Criterion Theatre. Honor was first played in 1895 at the Standard Theatre.

Inez Shannon and her children are meeting with success in Shakespearean repertoire, which she has been playing recently. Miss Shannon being cast for Desdemona, Portia, and Lady Anne.

Indiana Folks, with Edwin Young as Squire Dodson, opened its season Jan. 23 at Ypsilanti, Mich. Willard M. Brady is the manager.

The friends of Mr. and Mrs. Carleton Macy (Maud Edna Hall) will regret to learn of the death of their Great Dane dog, "Rey del Rey," who was very well known throughout the country to members of the profession.

Flora Zabelle and Raymond Hitchcock are announced as soon to be married. Miss Zabelle returned on *La Savoie* Saturday.

The Madison Square Theatre's first play will be Mrs. Temple's Telegram, a three-act farce by Frank Wyatt.

Charles Frohman says he has made contracts with George Horace Lorimer and Paul M. Potter for a dramatization of "Letters from a Self-Made Merchant to His Son" and "Old Gorgon Graham," the play to be called Old Gorgon Graham, and to be ready for production next season. Mr. Frohman's list of plays by American authors for next season is announced to include one for William H. Crane by George H. Broadhurst and C. T. Dazey, and called That American; one by William Gillette, in which Mr. Gillette will appear, and one by Augustus Thomas on American life and character after the style of The Other Girl and Mrs. Leffingwell's Boots.

At the monthly dramatic meeting at the Professional Woman's League, on Jan. 16, a lecture on "The Speaking Voice" was delivered by Ida M. Leonard. She spoke of the disagreeable quality of the American voice, the result of the strenuous life. The quality of the voice affects the moral nature and the health, she believes. Good speech is built on good tones that must be properly directed. Miss Leonard dwelt at length on the importance of correct breathing, illustrating each point by showing the proper method. She closed by making a strong plea for a higher standard of speech in America. Louise E. Tucker will direct the February literary meeting of the League.

On Jan. 12, at his home in Urbana, Ohio, William H. McGown gave a den warming and silver anniversary of his connection with THE MIRROR as its Urbana correspondent. During the evening the guests presented Mr. McGown with a handsome silver gold lined loving cup and other silver tokens. From the four walls of the den about two thousand faces looked down on the assembled guests. Many letters of congratulation were received from professional and newspaper men.

Edna May on Jan. 16 received an interlocutory decree of divorce from her husband, Frederick Titus, formerly a well-known bicycle rider. The document was signed by Judge Bischoff, of the Supreme Court.

Plans have been completed for the second annual dress rehearsal of the Green Room Club at the New York Theatre, Sunday, Feb. 12. Some of those who will appear at the rehearsal include George M. Cohan, Peter F. Dailey, Elfie Fay, Ethel Levy, Melville and Stetson, R. G. Knowles, and Nat M. Wills.

The Education of Mr. Pipp, which will be produced at the Liberty Theatre Feb. 20, will have in its cast Digby Bell, W. S. St. Clair, Nina Lyn, Janet Beecher, Blanche Holt, Bruce Brayton, Sam Colt, C. Jay Williams, Robert Warwick, and Jennie Eustace.

Mr. and Mrs. Carleton Macy have bought a pretty home at Sheepshead Bay, and will make it their permanent residence after March 1.

Lora Rogers was called upon because of the illness of Hattie Arnold, of the Eastern Under Southern Skies company, to play the part at very short notice, and gave a creditable performance.

Grace Hyer is now playing the Empress in The Duchess of Dantzic, as Olga Beatty-Kingston left for a honeymoon trip with her husband, Phil Davies, of Baltimore, for the Orient.

Bourke Sullivan retired from the cast of The Sho-Gun at Wallack's Theatre Saturday night to go with Joseph Hart and Carrie De Mar for the bass role in their new musical comedy.

The Jefferson de Angelis Opera Company has been incorporated. The directors are Jefferson de Angelis, Lee Shubert and Sam Shubert.

## SAID TO THE MIRROR.

W. E. RICE, owner and manager Majestic Theatre, Fort Wayne, Ind.: "Will you kindly state that the first reports sent out of the burning of the Majestic Theatre at Fort Wayne were greatly exaggerated. The loss was far from total, in fact, the roof and stage were the parts burned, and the house will be open, ready for business, by March 1. I ask this favor, as managers think the house was entirely destroyed, and some reports have it that it will not be rebuilt. My actual loss is enough without additional loss occasioned by a wrong impression as to the future of the property."

CHARLES BALSAR, Players' Stock Company, Chicago: "I trust it isn't too late for me to send in a word of appreciation concerning the Christmas MIRROR. How much the profession at large owe to our representative paper is never realized until the delightful (?) experience of playing 'one-night only' is added to one's individual career. When the next stand is reached a mad rush is made for the nearest news depot; it is, in all probability, Tankville's 'department' store, for here you may purchase many things aside from receiving 'company mail,' hearing village gossip and being looked upon as a real celebrity, for, alas! the natives have never been to the 'city,' and a thespian in the woods is sometimes accounted great! The last copy of the coveted MIRROR is secured, and how eagerly we've all listened to hear about dear old Broadway, the doings of our friends, and—well, think how this, one of the handsomest of many Christmas' numbers is being, and will be, enjoyed for many weeks to come. You've had this experience, and so have I, so let's join in sending our New Year's greetings to a publication which treats us royally, and shall always be well wished loyally by a host of professionals all over the land."

WILLIAM STUART, of The Curse of Drink company: "A news item has been extensively circulated about a William Stuart, who claims to be an actor and has passed bogus checks. The person referred to has placed me in a very embarrassing position with the profession and my friends, as his pedigree fits me exactly, for I played two years in stock at Newark and my home is in Pittsburgh. He evidently knows of me, and I hasten to ask you through the columns of THE MIRROR to place me in the proper light. I am the only William Stuart in the profession, and left New York Aug. 1 with Charles Blaney's Curse of Drink company, and have been playing the Western cities only ever since, while he was personating me in the East."

RICHARD OBEE: "The Marriage of Kitty company, with Max Figman and Bettina Gerard, closed at Wichita, Kan., on Dec. 1, and resumed tour at Wilkes-Barre, Pa., on Dec. 26. In the interim Miss Gerard was stricken. Unprofitable railroad movements were solely responsible for cancelation of Western time. Newspaper statements that Miss Gerard failed to fill her contract are wholly untrue. The illness resulting in her death Jan. 9 was contracted during the lay off of the company, which is now playing return dates South to Charleston and thence to Pacific Coast."

VIVIAN PRESCOTT: "I am not with The Isle of Spice, but soubrette with Dan McAvoy's success, The Mayor of the Bowery."

LEWELLYN WATKINS: "I can add another to the list of those still living who were in the cast of Our American Cousin on the night of Lincoln's assassination, as mentioned by you in your obituary on the death of John Matthews. This is Mrs. J. H. Evans, now in William Owen's company, playing the Widow Melnotte in The Lady of Lyons. On last New Year's Eve the members of the company joined in celebrating Mrs. Evans' fiftieth anniversary of her first stage appearance. Like dear old Mrs. Gilbert, "Mother" Evans made her first appearance in the ballet, and she can still trip a measure right merrily."

VAUGHAN GLASER: "I am too busy to answer all the applications for the Vaughan Glaser comedy company received from the one insertion of my ad. in THE MIRROR. I am considering applications received but shall not decide definitely for some weeks, as the company will not open until the middle of May

# AT THE THEATRES

*To be reviewed next week:*
LUCKY DURHAM.....Knickerbocker.
BUSTER BROWN.....Majestic.
GERMAN REPERTOIRE.....Irving Place.

## Daly's—The Duchess of Dantzic.

Romantic light opera in three acts from Sardou's Madame Sans-Gene. Book and lyrics by Henry Hamilton, music by Ivan Caryll Produced Jan. 16.

Act I (1792).

| | |
|---|---|
| Catherine Upscher | Evie Greene |
| Lisette | May Francis |
| Mathilde | Helena Byrne |
| Jacqueline | Evelyn Cottee |
| Therese | Ethel Forsyth |
| Louise | Agnes Matz |
| Phillipe | Lawrence Rea |
| Captain Reignier | Philip H. Bracy |
| Napoleon Bonaparte | Holbrook Blinn |
| Sergeant Francois Lefebvre | Lempriere Pringle |
| Sergeant Flageot | A. J. Evelyn |
| Corporal Gildon | Frank Greene |
| Papillon | Courtice Pounds |

Acts II and III (1807).

| | |
|---|---|
| Napoleon I | Holbrook Blinn |
| Comte De Narbonne | Ridgwell Cullum |
| Comte De Chanteloup | Frank Greene |
| Comte De Laborde | Martin Hayden |
| M. D'Alegre | Philip H. Bracy |
| M. De Montmorenci | Cecil Cameron |
| Francois | Lempriere Pringle |
| Adhemar | Lawrence Rea |
| Papillon | Courtice Pounds |
| Empress Josephine | Olga Beatty-Kingston |
| Caroline Murat | Elizabeth Firth |
| Pauline | Mary Grant |
| Renee De Saint Mezard | Adrienne Augarde |
| Comtesse De Laborde | Helena Byrne |
| Madame De Beauffremont | Ethel Forsyth |
| Madame De Chatel | Evelyn Cottee |
| Mlle. De Legrange | Agnes Matz |
| Lisette | May Francis |
| Catherine, Duchess of Dantzic | Evie Greene |

It was a clever idea to think of adding just a dash of music to a Sardou composition. He is often so near the border line of the opera land, even to the comic opera land, that its softer airs and brighter colors suit him far better than they would the crystalline clear atmosphere of the Ibsen peaks. The Duchess of Dantzic ought to be more of a success than the original Sans-Gene, for it is wider in its appeal. They have added music that is very pleasing, and that runs with lilt and melody, as music should. There is a chorus that is pretty to look upon, busy, and very well trained, though much heavier, with less life, dash and grace than Americans are accustomed to. The scenery and costumes are gorgeous, but not more so than many former Broadway productions, for in these things New York can give London many pointers. The parts are in the hands of artists who are not satisfied merely with vocal gymnastics, but make their words heard with finished clearness, and can act as well as sing. But other operas have had all these factors and failed. The most important element in its success is that here is a romantic opera theme and a clearly defined plot which the audience follows with interest because it is interesting. After the many invertebrate monstrosities of so-called "comic" opera which are only inane imitations of London imitations of a dead French form, the public feel a keen delight in hearing something that is not an insult to the most elemental intelligence, but has a story that does not nauseate common sense as do the usual witless concoctions.

Evie Greene often played directly for the approval of the audience, as an opera favorite is too liable to do, but she sang so well, with delightful phrasing, and really acted with such life and charm, she held the audience in the palm of her pretty hand. It was droll to hear a brogue, half Irish, half Lancashire, in the halls of the Tuileries. Adrienne Augarde was dainty and sang with girlish sweetness, but would deserve more credit were she not so frequently reminiscent of Edna May's mannerisms. Courtice Pounds has only gained in unction and art during the many years since he was first seen in America. He made a finished characterization of the pedlar become court milliner, and was repeatedly encored. Lawrence Rea won high honors with his mellow baritone and finished phrasing. But the part that was most successful in winning the enthusiastic approval of the audience was the Napoleon of that clever artist, Holbrook Blinn. He was not given a word to sing, as a lilting Napoleon would be in poor taste, but he gave a characterization that was almost flawless in the legitimate way. He must have made a close study of this great personage.

Among the songs received with marked favor because of their melody and tunefulness were "Do You Remember?" "Legend Olden," "Milliner Monarch," "When the Trumpet Sounds to Arms," and "Wine of France."

## Liberty—The Money Makers.

Farce in three acts by George Rollitt. Produced Jan. 16.

| | |
|---|---|
| Capt. Archie Fitzgerald | Cyril Scott |
| Charlie Clifton | Brandon Hurst |
| A Butcher | Eugene O'Rourke |
| Uncle Mat | Edmond Lyons |
| Bella | Lillian Thurgate |
| Mabel | Daisy Atherton |
| Mrs. Bannerman | Annie Wood |
| Fred | F. Owen Baxter |
| "Baby" Berkeley | Emily Rigl |
| Inspector O'Hara | Herbert Ayling |
| Florist | Edna McClure |
| Modiste | Mabel Dixey |
| Milliner | Aileen Goodwin |
| Oster Girl | Mabel Crawley |
| Sergeant McPherson | Harry Nichols |
| Messenger Boy | Francis Fay |
| Waiter from Savoy | Milano Cary Tilden |
| Tiffany's Man | H. F. Hendee |
| Yankee Backer | Basil West |
| German Bandmaster | Bernhardt Niemeyer |
| French Backer | Cecil Cornish |
| Policeman | E. H. Brooke |
| Dot | Ida Conquest |

After its London success The Money Makers was chosen as the first vehicle for the debut of Ida Conquest as a star at the head of her own company at the Liberty Theatre. The story of The Money Makers tells that there is a young woman in London foxy enough to be engaged to a captain and to meet him in the kitchen, yet who does not know what the word "bet" means. The captain foolishly explains it, with a lot of racing slang that might be understood in England but left the American at the post, and then, with the aid of an impossibly fresh maid, the idea comes to the simple little thing to start a tipster's bureau and make money for her captain by selling five shilling tips by advertising in the sporting papers. Another girl joins her, who says she also has a hard-up sweetheart who wants money for marriage. The curtain falls on the first act's task of building the foundation and introducing the characters, with that foundation only half laid and only four of the characters introduced.

The second act opens in the rooms of the captain, who has gone away for a week. The three girls have been fortunate beyond their dreams under the name of "The Major," and they are up to their pretty ankles in money orders, which they proceed to spend with farcical disregard of what they wished to earn them for. This serves to bring in some tradespeople types, but little fun. Their rejoicing in their wealth and prospects of speedy marriage comes to a sudden end with the entry of a butcher who wants to see "the Major," as the tip for which he paid five shillings told him to bet on "Buster," a horse that was scratched. With his advent the first true note was struck by player, author and stage-manager, and the audience sat up and took notice. His big wrath is appeased by handfuls of money orders, but he warns them to beware of the other four thousand and odd victims who are on the way with the police. The girls are in despair at the consequences of their ingenue swindling. The captain's rich uncle, of whom he had hopes, comes, in time to be mistaken for the Major by the farce-comedy types who pour in. The act ends with a mob scene and the uncle arrested.

In the third act the captain returns to his upset rooms. He has been promoted to the rank of major, and his proud acknowledgment that he is "the Major" brings the quick handcuffs. But, by a misprint in the papers, it was "Duster," not "Buster," that was scratched. "Buster" wins. The money is saved, and every one is happy, free and forgiving as the final curtain falls.

There are a number of things in the production which militate against its success, without reference to the personal appeal of this clever artist and her excellent support. The farce is evidently the work of an amateur who hasn't clearly in mind the points he wants to make with his audience or how to make the most of those he does hit upon. It is conceivable that in the farce provinces of the tight little island a girl might live who doesn't know the meaning of the word "bet," but no such girl ever went through the most exclusive boarding school in America without learning it and many other words before she let down her skirt hem and put up her hair. Such an impossible situation requires the most careful preparation to make it pass effectively. The better the farce the more careful the foundation laid. But here the audience can have no sympathy with the woes of the pretty young woman; one fault is construction; another is the chill of a perfect snowstorm of English slang and turf terms; still another, to mention only one more of several, is the way it is stage-managed, or rather mismanaged. The evils of the British method in high pitch and staccato tempo were adopted and the well meaning people told to "whoop it up," "throw it at 'em hard," and they did it so thoroughly and set such a clattering, heartbreaking pace nothing could live through it, at least not for a natural life in any human emotions. One feels no natural interest in the woes of the clowns in a three-ring circus. The faster they run and the harder their slaps the more one sympathizes with the prods the slow elephants receive. They do not tire your eyes and ears before they reach heart or funny bone. The last half of the second act and all of the third were full of funny characters and droll incidents, but they came too late and were about nothing the author was clever enough to make a vital part of his lovers' stories. They came in as "specialties," as such excrescences are called. They would go better in London, where the army officer and all the other types are part of the national life and interests. The Scotch uncle is as funny in London as the "Uncle Josh" type of New Englander is when he comes to New York, but he is as strange to American audiences as English racing slang.

The years of her thorough training do not make Ida Conquest less girlish or radiant in beauty. They have only ripened her art, and she did many thoroughly clever things. Her simulation of innocent ignorance, her joy in her newfound wealth, and her fright at the consequences of her love-laid plans that went agley were finished in artisanship and almost made the character possible. Her few moments of deeper feeling were so well done regret was general she had so few opportunities to show her really strong emotional power.

Cyril Scott was a surprise to many unacquainted with his finished work, because of the way he lifted a scene in the last act into high comedy and showed himself an artist in the best sense. The Scotch uncle of Edmond Lyons stood out prominently as a character portrayal, because of finish and sincerity. The butcher of Eugene O'Rourke, who was spoiling for trouble, was capital. Brandon Hurst did the most possible with his part. Among the characters who came into the second act were Emily Rigl, who gave her fine presence to a poor bit; Annie Wood, who was delightful as a landlady, and F. Owen Baxter as a "sporty gent." Others were Herbert Ayling, Edna McClure, Mabel Dixey, Aileen Goodwin, Mabel Crowley, Harry Nichols, Francis Fay, Milano Cary Tilden and a half-dozen others, who did well with their small character parts, so well, in fact, that none of them was out of the picture, which is the artist actor's highest credit mark.

## Fourteenth Street—The Forbidden Land.

Tibetan comic opera in two acts. Book and lyrics by Guy F. Steely. Music by Frederic Chapin. Produced Jan. 16.

| | |
|---|---|
| Doctor Ferdinand Klotz | Gus Weinberg |
| Kinkaboo | William Cameron |
| The Barca Tarjam | W. H. Clarke |
| Thomas Wilkinson | Joseph A. Phillips |
| Adoul | Hughie Flaherty |
| Gombo | Abbott Adams |
| Taklakot | H. S. Austin |
| Mina Doma | Alma Youlin |
| Dorothy Fairfax | Mary Ryan |
| Hulda | Ethel Johnson |
| Jogpa | Marie Dahlgren |
| Dola | Jean E. Salisbury |
| Darma | Dolly K. Wilson |
| Almora | Helen Keers |
| Motema | Jessie Huston |
| Paigana | Grace McArty |
| Gara | Alma Dahlgren |
| Matma | Gertrude Dexter |
| Shoka | Hugh J. Harter |
| A Sentinel | Tom Gippel |
| Deuteronomy | No Ordinary Dog |

The Forbidden Land, a comic opera, by Guy F. Steely and Frederic Chapin, had its initial performance before a New York audience at the Fourteenth Street Theatre on Jan. 16. It was greeted with applause and many encores. There is not a dull moment in the performance.

The locale of the opera, which is in the city of Lhassa, Tibet, admits of rich coloring in costuming and scenic accessories, both of which are made the most of and please the eye. According to the programme, all properties, scenery and costumes used in the production were designed from photographs and authentic plates. The two acts unravel a pleasing story, and are full of comedy, bright dialogue, and music, which, if written on somewhat conventional lines, and reminiscent of other operas, is sparkling and bright.

The first act is before the Barca Tarjum's palace in Lhassa. Into the forbidden precincts wanders Thomas Wilkinson, an English artist, mooning around to get some sketches. He is very promptly arrested by Taklakot, the sheriff. Kinkaboo, the Chief of the Amalgamated Beggars of Asia, meets him and commiserates him, but becomes his friend.

The young artist is taken before the Barca Tarjum, whose daughter, Mina Doma, falls in love with him at sight. She begs her father to spare his life until he may paint her portrait. More prisoners are made by the sheriff in the meantime. They are Doctor Ferdinand Klotz, an inventor of health foods; Adoul, his Hindoo guide; Dorothy Fairfax, his niece; Huldah, her Swedish maid, and "Deuteronomy," her pug dog, who wanders into the palace garden and is responsible for the arrest of the whole party. At the end of the first act they all find themselves sentenced to be hung at six o'clock the next evening, the young Englishman included.

In the second act everybody is in prison, even to Kinkaboo, the king of the beggars, who has also been arrested. The English artist is offered his life providing he will marry the Tarjum's daughter. This he declines to do, as he has fallen madly in love with Dorothy, his fellow prisoner, and also discovers that if he marries the Tarjum's daughter he becomes the husband also of her numerous sisters. Kinkaboo has provided an infernal machine, with which he wants to blow up the Tarjum. This is passed around among the frightened prisoners, and finally is given to the sheriff's daughter as a present for her father. The news comes that all the beggars are rising to release Kinkaboo from his imprisonment. Wilkinson, the artist, goes through the ceremoney of betrothal to the Tarjum's daughter, but at the last moment secures the infernal machine, blows up the jail, pretending it is done by the beggar friends of Kinkaboo, and escapes with Dorothy and the rest.

There is a quartette of comedians in the parts of Klotz, the health food inventor, unctuously done by Gus Weinberg; the Barca Tarjum, played by W. H. Clarke, who has a fine bass voice, and made a hit in his songs, "I'm a Potentate" and "When Name Is Writ in History;" Adoul, the guide, Hughie Flaherty, who convulsed the audience by his inimitable pantomime, and Kinkaboo, played by William Cameron. Joseph A. Phillips, who played Thomas Wilkinson, the artist, is a better singer than actor, and has a sweet tenor voice. Alma Youlin, in the part of Mina Doma, the Tarjum's daughter, was pretty and can sing. She had encore after encore in her song, "Oh, Pity Me."

Ethel Johnson as Huldah the Swedish maid could not have been improved upon. She danced cleverly, and the audience could not hear enough of her songs, "Ay Vant to Go Back to Sveden" and "My Lhassa Maid," the trio, with Adoul and Kinkaboo, one of the things that every one must soon be humming. Mary Ryan was good as Dorothy Fairfax. The choruses were well balanced, and sang with vim and precision.

## Irving Place—Sappho.

Tragedy in five acts by Franz Grillparzer. Produced Jan. 20.

| | |
|---|---|
| Sappho | Agathe Barsescu |
| Phaon | Paul Hagemann |
| Eucharis | Elisabeth Ariaans |
| Melitta | Hedwig v. Ostermann |
| Rhamnes | Franz Kierschner |
| A Farmer | Bruno Schonfeld |
| A Peasant | Amandus Horn |

Grillparzer's five-act tragedy, Sappho, the central figure of which is the Greek poetess of passion, was revived at the Irving Place Theatre last Friday night. Frl. Barsescu gave a good, though not great, performance of the title-role. Her naturalistic methods vivified as much as was possible this character, which is wholly of the stage stagey, with no attributes of ordinary human nature. The quick transitions from one emotion to another, from deep despondency to the joy of gratified ambition, from love to jealousy and hatred, were skilfully made. Hedwig von Ostermann as Melitta played with intelligence, but she was altogether too mature for the part. Never once did she succeed in creating the illusion that she was a girl of sixteen. Paul Hagemann's acting resembled the play in being inflated and declamatory. His Phaon was, on the whole, satisfactory. Elisabeth Ariaans as Eucharis and Franz Kierschner as Rhamnes were competent. There was room for improvement in the handling of the stage mob.

## New Star—For His Brother's Crime.

Melodrama in four acts by Charles E. Blaney. Produced Jan. 16, 1905.

| | |
|---|---|
| Victor Sterling | Montgomery Irving |
| Ben Sterling | William McClintock |
| Larry Monckton | Eugene Bryant |
| Dennis McPike | Edward Dallon |
| Dickey | James A. Smith |
| William Barclay | Don C. Merrifield |
| Tom Bouncer | Frank Hilton |
| Tom Stellee | Walter Morrison |
| William Gould | Charles B. Carl |
| Howard Whitney | Forrest Ludlow |
| Richard Schwab | G. Nathaniel Clay |
| Mortimer Cleveland | Thomas Randall |
| Rose Barclay | Elizabeth Rathburn |
| Mrs. Sterling | Inda Palmer |
| Tessie | Lillian Allyn |
| Ben Sterling, Jr. | Celia Rosewood |
| Dolly Sterling | Claire Shade |

For His Brother's Crime, a new melodrama by Charles E. Blaney, had its first New York production at the New Star last week, with Montgomery Irving in the leading role. The company and scenery were satisfying, and the entire performance was an excellent one. In Act II several clever gymnasts performed acrobatic specialties that won enthusiastic applause.

Montgomery Irving in his impersonation of Victor Sterling held the attention of his audience, and gave an interesting rendering of the part. Victor Sterling is the central figure of the play, its theme being fraternal love and self-sacrifice. The hero assumes responsibility for a brother's crime, and barely escapes with his life after enduring unmerited disgrace and danger. An athletic blacksmith, he is able by his great muscular strength to avert danger from himself or his friends at several points in the story. These episodes were very effectively handled by Mr. Irving, whose personal appearance certainly suggests the athlete.

William McClintock as Ben Sterling, Elizabeth Rathburn as Rose Barclay, James A. Smith as Dickey, and Don C. Merrifield as William Barclay, were acceptable, other parts being adequately taken by Frank Hilton, Eugene Bryant, Edward Dallon, Inda Palmer, and Lillian Allyn, while Celia Rosewood did nicely as Ben Sterling, Jr., and little Claire Shade appeared as Dolly Sterling. This week A Desperate Chance.

## West End.

The Burgomaster proved to be a popular attraction at this theatre last week, and this week the West End clintele will no doubt turn out in good numbers to enjoy Under Southern Skies. The opening house was large, and the outlook for the engagement is excellent. Miss Parker's play has long been before the public, but its hold on favor seems to increase. It is interpreted by a capable company that includes Minnie Victorson, Nellie Lindroth, Florence Hill, Hattie Arnold, Lora Rogers, Austina Mason, Leola Raymond, Margarete Chase, Margaret Merriman, John T. Burke, Willard Perry, Ford Sterling, Harry Walthall, Lynn B. Hammond, Edward B. Loring, George C. Raymond, Charles Close, and J. F. Harn.

## At Other Playhouses.

BROADWAY.—On Jan. 31 Fritzi Scheff's bill will be changed to Giroflé-Girofla.

NEW YORK.—George Cohan returns this week in Little Johnny Jones for two weeks.

YORKVILLE.—Henrietta Crosman this week marks the change of policy in entertainment at this house.

MURRAY HILL.—Ralph Stuart in By Right of Sword is the week's bill.

METROPOLIS.—Texas returns to town and will be seen here during the week.

HARLEM OPERA HOUSE.—The County Chairman returns for the week.

WINDSOR.—A Girl of the Streets is the attraction.

GRAND.—Kyrle Bellew returns for the week with Raffles.

WALLACK'S.—Raymond Hitchcock appears here with his popular interpretation of The Yankee Consul.

BELASCO.—Mrs. Carter is in New York to stay, apparently, as Adrea draws very large audiences.

WEBER MUSIC HALL.—Higgledy Piggledy and The College Widower are drawing well. A travesty on Leah Kleschna is now in preparation.

LEW FIELDS'.—It Happened in Nordland is proceeding on its merry way. New songs and bits of comedy are introduced from week to week to keep the entertainment up to date.

SAVOY.—The production of Friquet, now in rehearsal, will have its premiere here Jan. 31, with a company including Marie Doro, W. J. Ferguson, Alison Skipworth, Frank Losee, and William Courtleigh. Friquet is by Pierre Berton and Gyp. Mrs. Leffingwell's Boots will move to the Lyceum on that date.

LYCEUM.—Sir Charles Wyndham and Mary Moore, who are to end their engagement at the Lyceum Theatre Jan. 28, will divide the final week's engagement as follows: Monday and Friday nights, The Case of Rebellious Susan; Tuesday and Saturday nights and Saturday matinee, David Garrick; Wednesday and Thursday nights, Mrs. Gorringe's Necklace.

MANHATTAN.—Mrs. Fiske and the Manhattan company are pleasing capacity audiences by their admirable performance of Leah Kleschna. In addition to the regular Saturday matinees there will be extra matinees of Leah Kleschna on Feb. 13 (Lincoln's Birthday) and on Washington's Birthday, Feb. 22.

THIRD AVENUE.—The James H. Wallick Amusement company offer the melodrama, Queen of the Highway, this week. The Author, Charles A. Taylor, in the seven scenes and four acts has crowded hold-ups, lynchings, detective work, hand-to-hand fights, etc., in quite perplexing array, but they are all picturesquely played by the company headed by Helen McGowan in the title-role. Dorothy Thornton is excellent in a character part. Alberta Lee gives a remarkable performance of Rainbow, a half-breed Sioux. Lillian Volkman is sweet and natural as Jess. Herbert Warren is manly and big-hearted as Bob. Lee Daniel is clever as a detective. Indians are excellently played by J. Louis Ungerer, Harry B. Eytinge, George Martin and Weeping Water. Murray Livingston is a very natural Jew. Others in the cast are George W. Park, Frank Kilday, John J. Foy, Eugene Weber, George Odell and Squire Entwistle. Next week, another of Mr. Taylor's plays under the same management, Escaped from the Harem.

CASINO.—The Shuberts announce that the original six weeks' engagement of Lillian Russell in Lady Teazle, which was to have been concluded on Feb. 4, will be extended indefinitely. The revival of Florodora, which was to have opened at the Casino Feb. 6, will be postponed until some time in the Spring, and The Earl and the Girl will follow Florodora about June.

HUDSON.—On Thursday of this week Ethel Barrymore will give another special matinee of Carrots and Cousin Kate. Next Monday Robert Edeson will appear here in Strongheart, by William C. De Mille.

HERALD SQUARE.—Blanche Walsh will next Monday appear here in The Woman in the Case, this being the last week of Woodland.

LIBERTY.—Ada Rehan will be seen at this theatre Feb. 6, when the run of The Money Makers ends.

EMPIRE.—After the limited run of The Little Minister Maude Adams will be seen in The Masked Ball and 'Op o' My Thumb.

PRINCESS.—This is the last week in which Edward Terry can be seen in Sweet Lavender, as the bill will be changed to Love in Idleness next Monday.

## MARGARET ANGLIN'S NEW PLAY.

George Middleton's new play, A Wife's Strategy, was produced in Albany Jan. 16 by Frank L. Perley, with Margaret Anglin in the title-role. It is a political play in that it is built about a wife who to save her husband from being returned to Congress by a dishonorable deal with his opponents brings about his defeat and in face of his wild denunciations of his betrayer confesses what she has done. The plot is rather gloomy and is said by the local critics to lack action and comedy. It was marred by being hastily recast into three acts at the last moment in an attempt to save its unpleasant theme. The cast was:

| | |
|---|---|
| Hon. Richard Allan | John E. Kellerd |
| Lyman Short | Walter Hitchcock |
| Billy Thompson | Charles W. Burrill |
| Ed Fraser | Maurice Wilkinson |
| Tom Weimer | Robert Freeman |
| Tim McKinder | Walter Colligan |
| John Foster | Richard Neill |
| Burt Brawer | Gordon Burby |
| Paul Townsend | James Ellery |
| Miss Sophie Dow | Mrs. E. A. Eberle |
| Gwendolyn Dow | Katherine Raye |
| Nellie Reynolds | Gwendolyn Valentine |
| Delia | Blanche Stoddard |
| Mary Allan | Margaret Anglin |

## ENGAGEMENTS.

Marion S. Barney, as leading woman of the Yorkville Theatre Stock company, in New York city, opening Jan. 30.

Austin F. Webb, specially engaged for the lead in The Holy City, with the Baldwin-Melville Stock company in Buffalo.

Conrad Cantzen, by Frank L. Perley, for Margaret Anglin.

Jeanne Wadeira, for Robert Edeson's company.

R. A. Roberts, to stage The Player Maid.

Agnes Cain Brown, to replace Trixie Friganza when The Sho-Gun goes on the road.

William C. Dowlan, for the Parson in The Village Parson.

## CURRENT AMUSEMENTS.

*Week ending January 28.*

ACADEMY OF MUSIC—Siberia—4th week—26 to 33 times.
AERIAL GARDENS—Closed.
AMERICAN—Mc, Him and I.—2d week—9 to 16 times.
BELASCO—Mrs. Leslie Carter in Adrea—3d week—13 to 19 times.
BERKELEY LYCEUM—Closed.
BIJOU—David Warfield in The Music Master—112 times, plus 3d week—15 to 21 times.
BROADWAY—Fritzi Scheff in Fatinitza—5th week—29 to 35 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Lillian Russell in Lady Teazle—5th week—32 to 38 times.
CIRCLE—Vaudeville.
CRITERION—Francis Wilson in Cousin Billy—4th week—25 to 32 times.
DALY'S—The Duchess of Dantzic—2d week—8 to 14 times.
DEWEY—Transatlantic Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—5th week—30 to 36 times.
FOURTEENTH STREET—The Forbidden Land—2d week—9 to 16 times.
GARDEN—The College Widow—19th week—148 to 155 times.
GARRICK—Arnold Daly in You Never Can Tell—3d week—17 to 24 times.
GOTHAM—Cherry Blossom.
GRAND OPERA HOUSE—Kyrle Bellew in Raffles.
HARLEM OPERA HOUSE—The County Chairman.
HERALD SQUARE—Woodland—41 time, plus 5th week—35 to 42 times.
HUDSON—Ethel Barrymore in Sunday—11th week—73 to 79 times; Cousin Kate and Carrots, 2d time each.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Sapho, 2d time; The Substitute, 1st week—1 to 5 times; Hero and Leander, 1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. S. Willard in Lucky Durham—1st week—1 to 7 times.
LEW FIELDS'—Fields' Stock Company in It Happened in Nordland—8th week—52 to 58 times.
LIBERTY—Ida Conquest in The Money Makers—2d week—8 to 14 times.
LONDON—Innocent Maids.
LYCEUM—Charles Wyndham and Mary Moore in The Case of Rebellious Susan*—3d week 15-16 times; David Garrick, 25 to 28 times; Mrs. Gorringe's Necklace, 37th time.
LYRIC—Jefferson De Angelis in Fantana—2d week—10 to 17 times.
MADISON SQUARE—Announced to open Feb. 1.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Commencing Jan. 24, Buster Brown—1st week—1 to 7 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—7th week—45 to 51 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Texas.
METROPOLITAN OPERA HOUSE—Conried Grand Opera Company in repertoire—10th week.
MINER'S BOWERY—Majestic Burlesquers.
MINER'S EIGHTH AVENUE—Thoroughbred Burlesquers.
MURRAY HILL—Ralph Stuart in By Right of Sword.
NEW AMSTERDAM—Humpty Dumpty—11th week—84 to 91 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—A Desperate Chance.
NEW YORK—George M. Cohan in Little Johnny Jones—1st week—1 to 8 times.
NEW YORK ROOF—Closed.
OLYMPIC—Stock Burlesque.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Edward Terry in Sweet Lavender—3d week—18 to 24 times.
PROCTOR'S FIFTH AVENUE—The Jilt.
PROCTOR'S FIFTY-EIGHTH STREET—The Cowboy and the Lady.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville
PROCTOR'S 125TH STREET—Robert Emmet.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Leffingwell's Boot—3d week—14 to 21 times.
THALIA—Closed.
THIRD AVENUE—Queen of the Highway.
VICTORIA—Vaudeville.
WALLACK'S—Commencing Jan. 24, Raymond Hitchcock in The Yankee Consul—1st week—1 to 7 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock Company in Higgledy-Piggledy—15th week—112 to 119 times.
WEST END—Under Southern Skies.
WINDSOR—A Girl of the Streets.
YORKVILLE—Henrietta Crosman in Sweet Kitty Bellairs—7 times.

* Owing to accident to Charles Wyndham, Mrs. Gorringe's Necklace played 2 times last week instead of The Case of Rebellious Susan.

## THE MATINEE GIRL

IDA CONQUEST looked unhappy when she responded to the second act call in that vociferous farce, The Money Makers. Evidently she was convinced that the hoodoo that she believes has perched on her shoulder, raven-like, for several years, has not been shooed away by the noise of the Royalty Theatre success.

Miss Conquest handled Dot as cleverly as any one could, but Dot is not an inspiring part, and it is not stellar. More suggestive of stardom was Uncle Mat, the old man from Aberdeen, played by Edmund Lyons. Successful plays have been written around characters less clearly drawn. There was near starness, too, in the work of Lillian Thurgate as the masterful maid, Bella, and Cyril Scott as gallant Captain Fitzgerald. Mr. Scott revealed his possibilities in a quite unexpected way to us who have long admired him mildly in musical comedies. We see him pressing close for honors the best leading men of the American stage.

Tom W. Ryley's well-known eye for pulchritude combined with a sense of fitness when he chose Daisy Atherton, daughter of the late laughing Alice Atherton, to play the friend of Dot. When choice was made of Constance Hyams to play the neighboring part with Edna May the friends of Miss Hyams gratulated her and the Edna May contingent held indignation meetings. Miss Hyams is so much prettier than Miss May that the star paled beside her in The School Girl, where prettiness constitutes stardom.

Miss Atherton is pretty, but of a prettiness that is a foil to Miss Conquest's unforgettable blond beauty. She is as brunette as Miss Conquest is blond, and their scenes together furnished a feast for the eye, surpassing that of reason. Whereas Miss Hyams is, like Edna May, a blonde, but goldener, youthfuller, more wholly, shiningly blond. It was cruel, whosever the cruelty.

That women do not admire women, especially beautiful ones, is being disproved by one of the hectic newspapers of New York, which has feverishly engaged in a discussion precipitated by Lillian Russell's press agent, who stated for her that only a big blonde is really beautiful.

Caroline Van Knowles, who says that she is an Australian artist making a few months' stay in New York, writes to the newspaper: "The most glorious creature I have seen thus far is Marie Booth Russell, the leading woman of the Robert Mantell company. She has a superb stature, wonderful black hair, and such magnificent eyes that I shall never cease to remember the charming Desdemona."

Edna Chesney contributes this: "Beatrice Morgan is the loveliest woman I have ever seen. She is tall and broad shouldered, yet she is very graceful. Two dark, starry eyes look out from a face that is as exquisitely lovely as any flower. But her crowning beauty is her hair, that surrounds her face like a halo. It is a reddish gold in color, and every artist would rave over its beauty. Being an artist myself, I love and admire this woman for the beauty she possesses, and where could you find a lovelier ideal? Beatrice Morgan is in truth a 'daughter of the gods, divinely tall and most divinely fair.'"

This discussion of beauty, that will never be settled and, it appears, will never end, has developed that Anna Held thinks Otero is the most beautiful woman in the world. Florence Ziegfeld thinks that in the last analysis the test of beauty is the smile. Lembach, the famous painter of beautiful women, having seen the great beauties of the world, says that the chief beauty of woman lies in her eyes. Lembach's portraits focus upon the eyes. The eyes are what you see first in his pictures. They are what you remember longest. In Lembach's studio are eighteen studies of Maxine Elliott. "She is the most beautiful woman in the world," he said.

The discussion of beauty has always its subjective phases. It involves a degree of psychology. Painters have usually chosen to make their Madonnas blondes. The lighter pigment presupposes the gentler qualities, and the darker coloring the fiercer nature, according to the average standard. A modern Dean Swift said: "For my wife I would choose a blonde; for my mistress a brunette." There we have the modern conception brutally epitomized. William H. Low, the famous decorative artist, disdains this epitome.

"Coloring is rather matter of climate than of soul. That the majority of natural blondes are gentler and truer than brunettes is only another arrogant Anglo-Saxon assumption."

Inferentially Mr. Low said that the brunette is the more natural type. He told the story of a South Sea Island chief who, being asked the secret of the popularity of a blond Englishwoman among the natives, said:

"We love her for her beautiful character. We had to get used to that death's head face."

A playwright said that she intended to make her next female villain a blonde of the purest type.

"The wickedness of the brunette comes of a too active play of the emotions, that of the blonde from a suspension of all the natural emotions. And if I ever become the victim of either let me throw myself on the mercy of the hot tempered brunette. You can put out the firebrand, but not the glacier."

Joseph Jefferson has long been a friend of the blind genius, Helen Keller. He sent to Richard Watson Gilder, editor of the *Century Magazine*, a copy of her essay on optimism. In acknowledgment Mr. Gilder published a poem in the January *Century* entitled "Two Optimists."

Having paid tribute to the wonderful blind girl, Mr. Gilder followed with these words to the veteran player:

If faith in man and woman that still lasts,
Though chilled by seventy winters' bitter blasts;
If seeing, as you see, the good in evil,
And even something Christian in the devil;
If power to take misfortune as a friend
And to be cheerful to the very end;
Not to be spoiled by praise, nor deeply stung
By the detractor's sharp and envious tongue;
If living in fairyland as really now
As when heaven's dew was fresh on childhood's brow;
If seeing, in fine, this world as through a prism
Of lovely colors is true optimism,
Then Joseph is true optimist no less,
And Heaven sent both this troubled world to bless.

As is usual in the initial weeks of the year, editorials have been published about the value of New Year resolutions, and especially concerning the need of a resolution to save money. The diversity of this advice proves that with the writers it is a beautiful theory, nothing more. One journal said a man should spend only one-fifth of his earnings. Another abjured him to save one-tenth, on the principle that a man's latter non-earning days are only one-tenth as many as those in which he produces income. Yet another theorist advises that every wage earner should thus apportion his salary:

"One-fourth for rent, one-fourth for clothing, one-fourth for living expenses and incidentals, and the remainder for the savings banks."

Herr Director Conried, of the Metropolitan Opera House, says that every actor earning more than $25 a week should save half of his salary. Chevalier Conried is a German and the Germans are a frugal nation. But Lillian Russell is an American and Americans are not frugal. Yet Miss Russell preaches economy to actresses.

"A good rule is to never spend more than you have in your pocket," she says. "Another is: 'Don't use a check book.' It is convenient, but it breeds extravagance. It doesn't seem like spending money to write a check. The ratio of saving should be something like this: If a girl earns $25 a week she should put away $10; if $35, $15; if $50, $25."

From Charlottenburg, Germany, comes the programme announcement that Mr. and Mrs. Augustin Duncan gave on Monday "scenes from the plays of William Shakespeare." Excerpts from Hamlet, Macbeth, and Romeo and Juliet were billed to be given in English.

Robert Edeson has been building an addition to his former reputation. The lean-to has to do with a certain pungency of speech. Recently he was talking as all stars talk of the eventual ideal play he proposed to have for the exploitation of his dramatic powers.

"I will have the first two acts written by ——" (he mentioned a prominent playwright), "and the last two by a man."

THE MATINEE GIRL.

## THE STOCK COMPANIES.

Edwin Mordant was specially engaged to play Reb Shemeul in The Children of the Ghetto, at Proctor's 125th Street Theatre last week.

The Yorkville Theatre, at Eighty-sixth Street and Lexington Avenue, will become the home of a permanent stock company, commencing Jan. 30. Dave A. Weis, who has been managing stock organizations at the Columbia Theatre, Brooklyn, for several years, will assume the management of the company. The opening bill will be When Knighthood Was in Flower, and the original production has been secured for this engagement. The company will be headed by Will R. Walling and will include Maye Louise Aigen, Effie Bond, Nettie Bawn, Robert Cummings, James Cooper, John Revold and others. Manager Weis has selected a fine list of plays, including many of last season's Broadway successes.

The Great Eastern Stock company arrived in Martinsburg, W. Va., from New York on Jan. 3, and opened its engagement Jan. 19 for three days. Manager Green reports that he has some of the best houses in the Middle West booked. The repertoire includes A Runaway Match, A Bell Boy, The Major and the Maid, and The Howling Egyptian, all special scenery and costumes. The company contains some well-known people, such as Italia, Esmeralda Cornwell, Helen Leslie, Carry Lee, Trixie Palmer, Lora Nash, J. S. Murray, William Clifton, Richard Thompson, Walter Wahle, Harry Brooks, Archie Bailey, Sydine X. Hughes, Louis Wallace. Ben J. Green is manager; William F. Neff, business-manager; William Clifton, stage director; Gus Friedrich, musical director; Joe Bonner, stage carpenter; Louis Wallace, property.

The new Yorkville Theatre Stock company, which begins an indefinite engagement the week of Jan. 30, will produce When Knighthood Was in Flower as the opening attraction. Manager David A. Weis, who will manage the company, has selected a cast which will be headed by Will R. Walling and Anne Sutherland, and contains Robert Cummings, James Cooper, Maye Louise Aigen, Effie Bond, Herbert Colby, Maurice G. Costello, Milton Dawson, and Nettie Bourne. M. R. Bimberg will continue to manage the house and B. K. Bimberg remains as business-manager. The publicity department will be taken care of by Walter D. Neal, and Herbert Colby will direct the staging of the productions, and Maurice G. Costello will be the assistant stage-manager.

Will A. Peters will have the Peters' Stock company for twelve weeks in the Summer of 1905 at Letta Park, Charlotte, N. C.

Mortimer Snow returned to Troy from his Scranton Theatre a week ago Monday to appear with his Trojan company in a revival of The Christian. This week he is repeating Romeo and Juliet, and with success. Adelaide Warren as Juliet scored a decided personal hit. The Cowboy and the Lady will follow.

The Dailey Stock company, which recently closed at St. John, N. B., has been reorganized and in the future will be known as the Sheeley-Youngs Stock. It opens in Halifax for an extended engagement.

## AMATEUR NOTES.

The Wendell Comedy Club produced three society sketches at the Lyceum in Morristown, N. J., Jan. 13. Morristown's fashionable set came and thoroughly enjoyed A Game of Cards, Colonel Carteret, V. C., and Withered Leaves. The players were Evert J. Wendell, Jacob Wendell, Jr., Walker M. Dennett, Arthur M. Blake, George K. Denny, Mildred Eytinge, Marie Huntington and Louise Geer.

The Columbia University Sophomore Dramatic Association gave A Night Off at the Casino in Plainfield, N. J., Jan. 4, with the same cast as in their recent New York appearance.

For the benefit of the Sisterhood of the Madison Avenue Synagogue, and under the direction of Isaac Lehman, The Belle of New York was given in the ballroom of the Waldorf-Astoria, Jan. 18, by an amateur cast. Gustave Kerker led the orchestra. The playing was capital, many well earning their encores. The audience liked especially Florence Stein, Mildred Lissner, Henry L. Well, Teddy Peyser, and Lee Levison. The cast was: Ichabod Bronson, Henry L. Well; Harry Bronson, Milton Cohen; Karl von Pumpernick, Joseph L. Jacobson; "Doc" Snifkins, Teddy Peyser; "Blinky Bill" McGuirk, Stephen Herschberger; Kenneth Mugg, Lee Levison; Count Ratsi Rattatoo, Alfred J. Lewis; Count Patsi Rattatoo, Arthur B. Cohn; Mr. Twiddles, Mortimer J. Lisner; Fricot, Irving Leon; William, Raymond Rothstein; Rev. Mr. Sheep, Edward Levy; Violet Gray, Jennie Adelson; Fifi Fricot, Florence Stein; Kissie Fitzgarter, Blanche Stern; Cora Angelique, Elsie T. Cohen; Mamie Clancy, Estelle Rothstein; Pansy Pinns, Bessie Hutkoff; Little Miss Flirt, Mildred V. Lissner; Myrtle Mince, Alma Simon; Queenie Cake, Rose Scherick; Birdie Seed, Mae Gerson; Gladys Glee, Nanette Hirsch; Dorothy June, Helen Bendicks; Marjorie May, Emily M. Stein.

Laura D. Gill, dean of Barnard College, who two years ago forbade the production of plays in which both male and female students of Barnard and Columbia participated, has given her consent for the joint production of a German play by the German societies of the two colleges.

## THE GREEN ROOM CLUB.

The second annual full dress rehearsal of the Green Room Club will be held on Sunday evening, Feb. 12, at the New York Theatre. The following have agreed to take part in the programme: Frank Coffin, Louise M. Brehany, Madge Fox, Effie Fay, Ethel Levey, R. G. Knowles, George Fuller Golden, Pete Dailey, Nat H. Wills, George M. Cohan, and Melville and Stetson. The Green Room Club Minstrels will appear and there will be an after piece, written by Herbert Hall Winslow, in which the characters will be taken by members.

## DEATH OF HENRY DALTON.

Henry Dalton, an English actor, who was popularly known as "Handsome Harry" Dalton and who had played prominent parts in several engagements with Mrs. Langtry in her American tours, died from erysipleas on Jan. 22 at No. 237 East Twenty-ninth Street, where he had been cared for by Elizabeth Lowell, whom he had befriended years ago when he was prosperous. He was about seventy years old and was not known to have any relation in America.

The deceased came of a good English family, but it is said that his parents disowned him for adopting the stage as a profession.

Henry Dalton bore a remarkable resemblance to the late Lester Wallack. Before coming to this country he was leading man at the Drury Lane Theatre, London. He made his American debut at the Lyceum Theatre, New York, on Sept. 11, 1873, appearing as Captain Phœbus in The Hunchback of Notre Dame, with Jeffreys Lewis, on what was also the occasion of her debut in America. In the same season he also made appearances with Salvini, as Cassio in Othello, and with Charles Fechter, as Beauseant in The Lady of Lyons. In 1874 he was a member of Rosina Vokes' company, appearing at Niblo's Garden. He played Duncan Heywood in the first performance of Leather Stocking at Niblo's on Feb. 16, 1874, and when the Park Theatre opened on April 13 of the same year he appeared as Frank Manbe in Love's Romance with Charles Fechter. On Aug. 30, 1875, he began an engagement with Barry Sullivan at Booth's Theatre, appearing as Louis XIII in Richelieu and in other parts. He appeared with Clara Morris as Master Wilford in The Hunchback at the Union Square Theatre on Oct. 26, 1874. He played Capt. Grindley Goodge in The Flying Scud when George Belmore made his American debut on Sept. 25, 1875, and also appeared with the same actor as John Browdie in Nicholas Nickleby.

Mr. Dalton played an engagement with George Fawcett Rowe in November, 1875, appearing at Booth's Theatre, and in other cities, as David Copperfield in Micawber. He also appeared at Booth's Theatre with Mr. and Mrs. Barney Williams in The Connie Soogah. He played with J. H. Vinson as Charles II in Ben Israel at the Grand Opera House on March 6, 1876. In January, 1878, he supported Dion Boucicault in The Shaughran as Captain Molineux. At the Fifth Avenue Theatre he played with George Clarke in The Good Demon on Feb. 18, 1878. He appeared as Fergus Derrick in That Lass o' Lowrie's with Marie Gordon at Booth's Theatre in November, 1878, and at Marion Darcy's debut on Aug. 25, 1879, he played Lucian David in The Living Statue.

He played English Jack in The Gentleman from Nevada, with J. B. Polk, at the Fifth Avenue Theatre, on April 27, 1880, and was M. de Morin in the first performance in America of The Black Venus, Jan. 12, 1881. He was Rudolph in the revival of The Black Crook at Niblo's Garden in 1881.

Mr. Dalton played Frank Kilday in Samuel of Posen with M. B. Curtis at Haverly's Fourteenth Street Theatre in February, 1882.

In November, 1882, he was engaged by Mrs. Langtry for her company and appeared on Nov. 14 at Wallack's, playing Oliver to her Rosalind in As You Like It. In his several seasons with her he appeared as Captain Rolando in The Honeymoon, Leucippe in Galatea, Hastings in She Stoops to Conquer, and other prominent parts, in all of which he was very successful.

In 1883, on Dec. 10, he appeared as the Spider in The Silver King at Harry Miner's People's Theatre, and again in 1888 in the same role at Poole's Theatre. He was in the cast of Sis, with Myra Goodwin in the title-role, at the Fourteenth Street on Aug. 3, 1885, and in the same year appeared as Matthew Leigh in Rosedale for a four weeks' engagement with Lester Wallack at the Grand Opera House.

He played the villain in The Fugitive at the Windsor Theatre in Dec., 1888. In 1889 Mr. Dalton was again a member of Mrs. Langtry's company. He appeared with her at the Fifth Avenue Theatre as Rosse in Macbeth, and also on several occasions played Banquo. He was also in the cast of Mrs. Langtry's production of Lady Clancarty. On Feb. 8, 1892, he was a member of the cast in Men and Women at the Grand Opera House. His last appearance in New York was in Siberia. Mr. Dalton had never married. The funeral took place at 2 p.m. on Jan. 24, from Campbell's Chapel on West Twenty-third street, under the auspices of the Actors' Fund, and the remains were interred in the Actors' Fund plot in Greenwood Cemetery.

## CUES.

Elfie Fay is to be starred by A. H. Woods.

Anet Carver has signed a year's contract with Thompson and Dundy, as a lady rider for the New York Hippodrome.

James Russell, of the Russell Brothers, is still seriously ill, and his son continues in his part.

The friends of Marie Bingham will be pleased to learn that she has recovered from her recent severe illness and has rejoined Louis Mann's company for the Boston opening.

The Fire Department has turned its supervision of standees at the Metropolitan Opera over to the Health Department, which now has inspectors present at every performance at the Metropolitan Opera House.

## OBITUARY.

Joseph P. Quaid died in Philadelphia, Pa., on Jan. 17, from the result of an accident. He went from New York to his home in Philadelphia to spend the holidays, and on Jan. 3 slipped on the ice and fractured his leg. He was taken to the Pennsylvania Hospital and was getting along nicely when pneumonia set in, which was the direct cause of his death. Mr. Quaid was well known in theatrical and circus circles not only for his geniality, but also for his business ability. He was for a number of years the treasurer of the Standard and Trocadero theatres, Philadelphia. From 1890 to 1894 he had charge of the ticket wagon of the Adam Forepaugh Circus. In 1895 he went to London to instruct the ticket sellers of the Barnum and Bailey Circus, and then returned to this country, and for the next seven years held important managerial positions with Buffalo Bill's Wild West. For two years he was assistant-treasurer of Weber and Fields' Music Hall, New York, and afterward was manager of one of their road companies. In 1903 he became manager of the West End Theatre, New York, and afterward was the manager of the English Daisy company. This season he had been acting as New York representative for a number of companies. He was a member of Brooklyn Lodge of Elks. The funeral took place on Saturday, Jan. 21, from his residence in Philadelphia. It was attended by a large delegation of theatrical and circus people. Many came from New York, Brooklyn, Boston, and Buffalo. Numerous floral emblems were sent from all parts of the country. Mr. Quaid was 36 years of age.

Lucius Poole, well known to book collectors and extra illustrators all over the country, and a friend of many of the most prominent actors of the last forty years, died at his residence at 209 West Springfield Street, Boston, on Tuesday, Jan. 10, 1905. Funeral services were held at the chapel of Mount Auburn Cemetery on Thursday afternoon, with a large number of friends present. Rev. A. E. Winship, D.D., conducted the simple services. The body was cremated. Mr. Poole was born in Salem, Mass., on Jan. 3, 1833. He was of old New England stock, the family being descended from John Poole, who came to America in 1635. His taste ran to the theatre and to books connected with the stage, and in the forties he began to attend the theatre and to gather a library of theatrical books. Mr. Poole's room was the rendezvous of artists, actors, writers, and other noted people. His famous collection of theatrical rarities furnished a great treat to those privileged to see it. His "William Warren" book, which was known throughout the world by those interested in the English speaking stage, was sold some time ago to a wealthy Pittsburgh collector. It contains every known portrait of the great comedian. Mr. Poole was an authority on matters connected with the theatre in Boston during the last half century. Francis Wilson, Eugene Field, and all the other noted "book cranks" whom he numbered among his friends, looked on him as an "artist in paper," who was never equaled, and many a player will miss the familiar chat and the quiet smoke which were always to be had at Mr. Poole's room.

Harvey Grosvenor Forbes Curtis, a well known character comedian, died at St. Luke's Hospital on Jan. 12, from heart disease. He was forty-seven years old, and was born in Massachusetts. Two years ago he married Louisa Cutler Francis, a niece of the late Ward McAllister, who survives him. Mr. Curtis had been on the stage for twenty-three years, and had been connected at different periods with the companies of Henrietta Crosman, Mary Mannering, and Anna Held. He played the Sergeant in Marcelle, with Blanche Walsh in Montreal in 1900, and also played the same part at the Broadway Theatre on Oct. 13, 1900. In 1895 he supported Robert Lilliard, playing Jack Wave in Captain Paul at the Fourteenth Street Theatre. He appeared as Lieutenant Allen in Benedict Arnold, with Henry Jewett, at the Fifth Avenue Theatre in January, 1896. His last appearance was in The Only Way. Mr. Curtis was a member of the Seventy-first Regiment and served in the war with Spain. He was a charter member of the Actors' Society and had been an active worker in the Actors' Church Alliance.

Hite C. Taylor, a character actor with Himmelein's Ideals, died very suddenly on Jan. 6 at Allentown, Pa. Since reaching that city on Jan. 1 he had suffered from a severe cold. Under a physician's treatment he improved so that he filled his roles at both performances on Jan. 5. That night pneumonia set in, which proved fatal and he died in the arms of his wife. He was thirty-eight years and eight months old, and was a son of an officer in the Confederate Army, Colonel Charles Taylor, of Lake Charles, La., where he was born. Mr. Taylor's two brothers from Washington, D. C., where one of them, Miles Taylor, is an attache of the United States Senate, arrived in Allentown on Jan. 7 and removed his body to that city for burial. This was Mr. Taylor's first year with Himmelein's Ideals. Previous to this he had played principally with the Uncle Josh Spruceby company. He was popular and the members of the company were greatly distressed over the demise of their colleague.

Edward Fletcher, for many years identified with the theatrical business in its financial side, died on Jan. 19 at his home, No. 2053 Seventh Avenue, from heart disease. He was forty-five years of age. Mr. Fletcher founded the Theatre Treasurers' Club of America, an organization of theatre officials that has grown of late years until it now has a membership of several thousands. At the time of his death he was the Financial Secretary of the Association. Under the French and Sanger management he was for some years Treasurer of the Broadway Theatre, remaining in that position until Jacob Litt got control of the theatre. He is survived by his wife. The funeral took place from the Masonic Temple, Jan. 22. The services were held in the grand lodge room, Hollis E. Cooley officiating, assisted by William J. Mathews. Both the Green Room Club and the Treasurers' Club of America attended with full membership. Mr. Fletcher was a son of Sam Fletcher, an old-time manager and agent.

The many professional friends of Harvey Truman Lyman, of Syracuse, will be shocked to hear of his sudden death on Jan. 4 from acute kidney trouble. His brilliant career as a newspaper man and former dramatic critic had won him many friends, both in journalistic and theatrical circles. Only six months ago he married Clara Kingley Brown, of Syracuse, musical and dramatic critic of the "Post-Standard," where Mr. Lyman was also employed as telegraph editor. The marriage was the result of a romance begun in the office soon after they began their duties there, and their deep devotion to each other in their brief married life makes his death doubly tragic. Mr. Lyman was buried on the anniversary of the wedding, the men who had acted as ushers on the one occasion acting as pallbearers on the other. He was but twenty-eight years old. Both he and his wife were members of the Actors' Alliance.

Charles Mole, a well-known flute player, died suddenly on Jan. 8 at his home, 334 Central Park West. The same afternoon he had taken part in the concert of the New York Symphony Orchestra, with which he had been connected for the past two or three years as first flute player. He began his career as a soloist with the Bilse Orchestra, in Berlin. For many years he was an instructor in the Paris Conservatory of Music. Later Mr. Mole went to Boston, where he held the position of first flute with the Boston Symphony Orchestra for a number of years. He is survived by a widow and a son.

Fritz Tasch, a German singer in the chorus at the Metropolitan Opera House, who had hoped for fame when he came from Germany, committed suicide just before the matinee performance of La Gioconda on Jan. 21 by hanging himself with a trunk strap in the property room on the third floor. He had received a letter from Frankfort-on-the-Main a few moments before, which he had destroyed, but which is believed to have contained news of the death of his sweetheart there, and caused him to end his life.

Geraldine Tripp, the bright little daughter of Cora Ardell, died on Jan. 12 after a short illness. Though only twelve years old, she was known as a clever little actress, having appeared in The Little Church Around the Corner and The Volunteer Organist during the past two seasons. This year she was attending school, when her last illness came.

Mrs. Kate Dorney, the wife of Richard Dorney, who was at one time Augustin Daly's manager and later acted in the same capacity for James K. Hackett, died on Jan. 7 at St. Vincent's Hospital. She was before her marriage Katharine Kelly and was at that time a nurse in St. Vincent's Hospital. The funeral took place on Jan. 10 from the Church of the Holy Innocents.

Two thousand people attended the funeral at Long Branch on Jan. 19 of John W. Woolley, a singer, who was killed by a fall in St. Luke's Church. The Fire Department, Royal Arcanum, and Long Branch Band turned out in a body, as well as the entire Sunday school of the church. Six ministers officiated.

Mrs. John Farrell, mother of C. F. McCarthy, of the Wedded and Parted company, died recently at her home in Geelong, Australia, at the age of eighty-seven.

John W. Thompson, who formed the Theatrical Clearers' Union and who was the delegate of that organization, died from consumption on Jan. 10 at his home, 620 West Thirty-fifth Street.

Roy Newton Hair, musical director of the Bijou Theatre, Brooklyn, mourns the loss of his mother, who died of cancer, Jan. 12, at her home in Brooklyn.

Mrs. Jules Levy and Louise Amber mourn the death of their father, which occurred at his home in Chicago on Jan. 6.

## Married.

ALLISON—GRIGNAN.—In New York city, Jan. 17, by the Rev. Charles Goodell, Albert Allison and Juliette de Grignan.

BRENTON—FLOYD.—In Boston, Dec. 28, by Rev. Herbert S. Johnson, at his home, 611 Commonwealth Avenue, Harold E. Brenton, of the Boston Symphony Orchestra and musical trustee of the city of Boston, and Edna Floyd, formerly soubrette with The Defender, Princess Chic, Bostonians, and other productions.

KOHL—NELTA.—At Milwaukee, Wis., on Jan. 17, by Rev. Dr. Scott, Charles Kohl and Ruth Nelta.

MACEVOY—QUINLAN.—In Detroit, Jan. 12, J. Louis MacEvoy to Angela Mary Quinlan (Angela May).

PASCATEL—MAITLAND.—At Jacksonville, Ill., on Jan. 6, D. Pascatel and Madge Maitland.

REED—DE VERGNIES.—Colonel William D. Reed, of New York, and Mrs. Jeannette De Vergnies, of Cincinnati, at Cambridge, O., Jan. 14, by Rev. K. C. Hayes.

WALSH—TROY.—At St. Thomas' Roman Catholic Church, New York, on Dec. 14, 1904, W. Crozier Walsh and Marie Troy.

## Died.

COLE.—Belle Cole, the contralto, in London, England, Jan. 5.

CURTIS.—Harvey Grosvenor Forbes Curtis, at St. Luke's Hospital, on Jan. 12, from heart disease, aged 47 years.

DORNEY.—Mrs. Kate Dorney, wife of Richard Dorney, on Jan. 7, at St. Vincent's Hospital, New York city.

FARRELL.—Mrs. John Farrell, mother of C. F. McCarthy, at her home in Geelong, Australia, on Jan. 19, aged 87 years.

HEYMANN.—Mrs. Mary Heymann, mother of Miss Goldie, at her home in Dayton, O., on Jan. 11, 1905.

LYMAN.—Harvey Truman Lyman, at his home in Syracuse, N. Y., on Jan. 4, of acute kidney trouble, aged 28 years.

MATTHEWS.—John Matthews, at No. 236 West Thirty-eighth Street, on Jan. 11, from heart failure, in his seventieth year.

MOLE.—Charles Mole, suddenly, at his home, No. 334 Central Park, West, on Jan. 8.

QUAID.—Joseph P. Quaid, at the Pennsylvania Hospital, Philadelphia, on Jan. 17, from acute pneumonia.

RINGGOLD.—Ben T. Ringgold, at Richmond, Ind., on Jan. 14, of apoplexy, aged 70 years.

ROSE.—Edward Rose, dramatist and critic, at his home, No. 30 Lyndhurst Road, Hampstead, England, on Dec. 31, 1904, from heart trouble, aged 56 years.

MARSHALL.—Sunny Marshall, late of the Georgia Minstrels, on Jan. 6, at Colton, Cal.

THOMPSON.—John W. Thompson, at his home, No. 620 West Thirty-fifth Street, New York city, on Jan. 10, from consumption.

TRIPP.—GERALDINE Tripp, daughter of Cora Ardell, on Jan. 12, aged 12 years.

## THIS WEEK'S ATTRACTIONS.

### Pastor's.

Genaro and Bailey, Lawrence and Harrington, Stanley and Brockman, Laura Comstock and the Orpheus Trio, Al. Carleton, W. H. Mosher's bull terriers, Prince Ernest, Mr. and Mrs. George H. Wilson, Señorita El Salto, Cole and Clemens, Fields and Dupree, Koppe and Koppe, the Pryors, vitagraph.

### Keith's Union Square.

John C. Rice and Sallie Cohen, Rice and Prevost, Waterbury Brothers and Tenny, La Estrelita, Joe Flynn, Jack Norworth, Louise Dresser, Four Boises, Charles W. Littlefield, Roattino and Stevens, Doherty's poodles, Bissett and Scott, Rosa Lee Tyler, biograph.

### Proctor's Fifty-eighth Street.

The Cowboy and the Lady, with a cast headed by Sydney Ayres, Edna Phillips, and Thomas A. Wise. Olio: Madame Slapoffski, Melville and Stetson, Matthews and Ashley, Ford Brothers, motion pictures.

### Proctor's 125th Street.

Robert Emmet, With William J. Kelley, Beatrice Morgan, James E. Wilson, and Gerald Griffin in the cast. Olio: Smith and Campbell, Troba, Freres Griff, Mozarto, motion pictures.

### Proctor's Twenty-third Street.

Twelve Wood Nymphs, the Fighting Parson, with William H. Pascoe, Helen Mar Wilcox and others in the cast; Callahan and Mack, Three Crane Brothers, Six Peri Sisters, Della Donald, Chris Bruno and Mabel Russell, Brothers Bright, Mr. and Mrs. Allison, Albers Trio, Mills and Morris, Acker and Gliday, Liliputian Trio, the Wilsons, motion pictures. Carlotta the Marvel is retained for a third week.

### Proctor's Fifth Avenue.

The Jilt, with Edwin Arden and Isabelle Evesson in the leading roles. Vaudeville: Madame Slapoffski, Terley, Arminta and Burke, Rice Family, White and Arlington, George W. Hussey, Charles McAvoy, Burdock Sisters, motion pictures.

### Hammerstein's Victoria.

R. G. Knowles, Howard Thurston, Della Fox, Edith Helena, Glinseretti Troupe, O'Brien and Havel, Mignani Family, Hubert Cook, Howard and North, Jiu Jitsu demonstrations, vitagraph.

### Circle.

Albert Chevalier (second week), Harry Gilfoil, Sidman, Harris and company, Eight English Girls, Three Dumonds, Pat Rooney and Marion Bent, Miss Martha (American debut), Boston Brothers, vitagraph.

### Hurtig and Seamon's.

W. H. Murphy, Blanche Nichols and company, Obesteirer Troupe, Hoey and Lee, Williams and Hawthorne, Zazel and Vernon, McCue and Cahill, Patty Brothers, Trask and Gladden, vitagraph.

## LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Mr. and Mrs. William Robyns presented for the first time in this city their new sketch, Shore Folks; or, the Rocky Point Light, written by W. L. Dockstader and Mr. Robyns. It is a most pretentious production, with special scenery and elaborate light effects, and was capitally played. The scene is laid at the foot of a lighthouse, and the principal characters are the keeper of the light and his adopted daughter. It appears, as the story is unfolded, that the child had been thrown from a passing steamer by a man who wished to gain possession of her fortune, and that a kindly wave had washed her into the protecting arms of the old man. The villain and a woman friend of his turn up; the child is recognized, and the villain prepares to do away with her a second time by throwing her from the top of the lighthouse. His scheme is frustrated by the old man, who engages in a hand-to-hand fight with the villain, and finally hurls him to his death on the cliffs below the light. The climax is very strong, and was so well worked up that the curtain had to be raised many times in response to the applause. Mr. Robyns was perfectly fitted in the part of the old light-keeper, and played splendidly. Mrs. Robyns was excellent as the woman who turns on the villain in the end, and Helen King Russell was most attractive and winning as the waif. R. Brandon Mitchell was satisfactory as the bad man. The scenery, by Joseph Physioc, and the accessories are worthy of the highest praise. Mr. Robyns has spared no expense, and he deserves to be rewarded with a full book of dates. Troba, the European juggler and strong man, made his American debut, scoring a success. He juggles cannon balls, shells, billiard balls, and other things, and finished by supporting a soldier in a sentry-box on his chin. Troba can hold his own with most of the European jugglers who have been seen here this season. Jeanne Ardelle, Ines Bayard and company presented their new singing specialty, "In Sunflower Land," and the neat manner in which it was done, as well as the cleverness of the artists, won emphatic approval. The songs are well chosen, and the scenic effects are skilfully managed. The Six Musical Cuttys scored their accustomed hit. Charlotte the Marvel has created something of a sensation here by her remarkable "loop the loop" act. She prefaced this by doing a number of interesting tricks on the wheel. Another new act was that called The Nine Jolly College Girls, headed by vivacious Katie Rooney. They sang "My Irish Indian" and a number of other songs, with some lively dancing and business that brought numerous encores. The entire act made a pleasing impression. Others in the unusually interesting bill were Patty Brothers, Lutz Brothers, Mlle. Chester and her statue dog, McIntyre and Rice, Belleclaire Brothers, Hardie Langdon, Kosciusko and Smith, Charles McAvoy, Clarenze and Kiliani, the Brittons, and the motion pictures.

CIRCLE.—Albert Chevalier made his reappearance in America, after an absence of several years, and to say that he received a hearty welcome is putting it very mildly indeed. The Circle is not a very large theatre, and that is the only reason why more people did not get to see the English comedian last week. All records for big business were shattered, and much good American money had to be turned away, simply because breathing room was at a premium. The enthusiasm was so great that Mr. Chevalier was forced to occupy the stage from thirty-five to forty minutes at every performance. He opened his act with a recitation called "A Fallen Star," in which the woes of a former stage favorite were portrayed most artistically. This was followed by a yokel song, in Yorkshire dialect, called "Wot Fer Does Ee Love Oi?" a most delightful comedy bit. A French song came next, and then "Mrs. 'Enry 'Awkins," "Dear Old Dutch," and "The Old Kent Road," in the order named. Mr. Chevalier, as is his custom, made a complete change for each song. "Dear Old Dutch," which tells the story of the love of an old man for his wife, who has been his "pal" for forty years, was by all odds the best of Mr. Chevalier's offerings, and many a furtive tear was brushed away as he sang the pretty refrain. Percy Williams again proved himself a far-seeing manager in his engagement of Chevalier, and though he is said to be paying him an immense salary, he will reap a good profit on his investment. Charles T. Aldrich made his first appearance since his return from Europe, and again delighted his many admirers with his smart tricks and comedy. Mr. and Mrs. Sidney Drew did some clever acting in The Yellow Dragon, and Victor Moore and Emma Littlefield brought down the house with the new version of Change Your Act. Other good turns were Smith and Campbell, Snyder and Buckley, Marion Garson, Metzetti Troupe, Wilton Brothers, Cartmell and Harris, and the vitagraph.

PASTOR'S.—Bert Howard and Leona Bland headed the bill in the new version of Mr. Howard's sketch, The Stage Manager, which was first produced at this house several months ago. The many changes and improvements made by Mr. Howard have benefited the act materially, and it is now a big laughing hit from start to finish. The character impersonations by Miss Bland are extremely good, and Mr. Howard's piano work needs no encomiums. Rosaire and Doretto scored a hit in their comedy acrobatic act. One of the most pleasing turns on the bill was that of Arthur Don and Minnie May Thompson, who presented their sketch, Enlisting Recruits for Father. Mr. Don is a very clever comedian with original methods that never fail to win laughter, and his partner is a bright, clever little woman who renders valuable assistance. The act was one of the best liked numbers on the bill. Allen Doone and company came in for much applause, and were a special feature. Warren and Gardner pleased, the singing of Mr. Gardner being especially good. Alton and Thelma, Crotty Trio, Dacey and Chase, Adams and White, Alpha Trio, Siddons Brothers, Barto and Laffarty, and the vitagraph were the other numbers.

PROCTOR'S 125TH STREET.—The most interesting performance of the season was given here last week, when Israel Zangwill's Children of the Ghetto was put on by the stock company, with several well-known players who were especially engaged. Edwin Mordaunt appeared as the Rabbi and made a distant success, giving a performance that compared most favorably with that of Wilton Lackaye, who originated the role. William J. Kelley as David Brandon was up to his usual standard. George S. Loame made his first appearance with this company and was received with open arms. He played Shossi, the shy youth, in a masterly manner that won pronounced approval. Mabel Brownell as Hannah Jacobs was very sweet and winning, and Riley Chamberlin as Pinchas, the poet, gave a splendid performance of a difficult part. Gertrude Berkley as Malka, Harry Walton as Moses, and Roy H. Tracy as Ephraim also deserve mention. Eugenie Tessier, the blind soprano, received an ovation, and Ed Gray, Les Olopas, Parker's dogs, Epps and Loretta, and the pictures came in for a fair share of applause.

KEITH'S UNION SQUARE.—The Four Mortons headed the bill, and it is needless to say that hilarity reigned supreme and that the applause was frequent and hearty. Foy and Clark, in The Old Curiosity Shop, scored heavily. Mr. and Mrs. Edward Esmonde were seen in their touching little sketch, The Soldier of Propville, the simple pathos of which made a direct appeal to the hearts of all present. Searl and Violet Allen were very successful with The Sign Painter. The singing and comedy of the Orpheus Comedy Four were highly appreciated. Pauline Violi's Siberian wolf-hounds did some remarkable jumping. Dixon and Anger did a Dutch and straight talking act called The Baron and His Friend. It is asserted by Frey and Ferguson that these men have appropriated almost all of their new act. Rae and Brosche and Wood and Ray were respectively very amusing. The bill also included Polk and Tresk, Three Funny Mitchells, Neesen and Neesen, Shungopavi, an Indian magician, and the biograph.

HAMMERSTEIN'S VICTORIA.—Jiu Jitsu, the Japanese method of self-defense, was demonstrated by four Japs, with a Japanese lecturer who explained the various tricks. It was quite an interesting exhibition. Henry Lee added impersonation of Carnegie and Lawson to his list, and freshened up his act with a new introduction and some new music by John Crook and A. von Tilzer. Pat Rooney and Marion Bent were seen for the first time here in their new act. There is some dialogue that leads up to some very fine dancing by both members of the team. Miss Bent is a very attractive girl, who knows how to use her feet to great advantage, and Mr. Rooney's quaint and original steps were as good as ever. The Empire City Quartette, Hines and Remington, Stuart Barnes, and Ernest Hogan were the other big hits in a bill including Trovollo, the Craigs, Scott Brothers, and the vitagraph.

YORKVILLE.—The final week of vaudeville at this house introduced Edward Harrigan in a new sketch called Simple Life. The skit was so simple that it did not make a very deep impression. Others who appeared were Stinson and Merton, Dick Temple, Lillian Shaw, Kelly and Ashby, Ritchie Duo, Deltorelli and Glissando, and Meehan's dogs. Henrietta Crosman, in Sweet Gitty Bellairs, is this week's attraction, and next week the permanent stock company will open its season.

PROCTOR'S FIFTY-EIGHTH STREET.—Secret Service was the attraction, and the stock company, headed by Sydney Ayres and Edna Phillips, did excellent work that pleased large audiences. Others who appeared to advantage were Helen Whitman, Richard Lyle, H. Dudley Hawley, and Harold Hartsell. The olio was good and embraced the Three Crane Brothers, Heeley and Meeley, Therese Dorgeval, Gilbert and Burt, and the pictures.

PROCTOR'S FIFTH AVENUE.—The Only Way offered Edwin Arden a chance to display his talents to advantage. His performance was fairly interesting. James E. Wilson, John Westley, Gerald Griffin, Jessie Izett, and Isabelle Evesson came in for approval. The oliolsts were Stuart, the Male Patti, who scored heavily; Anna Kenwick, Ford Brothers, Swift and Barton, the Majiltons, Ali and Peiser, Hoyt and Waller, and the pictures.

HURTIG AND SEAMON'S.—Large audiences were well pleased with the acts done by the Empire City Quartette, Callahan and Mack, Majestic Musical Four, La Belle Carmen Troupe, Phroso, Will J. Tomkins, Inness and Ryan, Georgia Gardner and Joseph Maddern, who were especially successful in their sketch, and Violet Dale, who scored heavily in her very clever imitations.

## The Burlesque Houses.

DEWEY.—Rose Sydell's London Belles made their first New York appearance this season and succeeded in pleasing large audiences. The olio embraces the Riches, Kenney and Hollis, Weston Sisters, Campbell, Weber and company, Relyea and the Bijou Comedy Trio. Dazzling Nancy was the burlesque, which was divided into two acts. This week Transatlantics.

GOTHAM.—The New York Stars, with lively burlesques and an excellent lot of vaudeville turns, drew large crowds of Harlemites. This week Cherry Blossoms.

LONDON.—Sam Devere's company, headed by the veteran banjo comedian, was the attraction. This week Innocent Maids.

MINER'S BOWERY.—The Moonlight Maids, including Ford and Dot West, Ezler and Webb, and the MacBans, pleased large audiences. This week Majestics.

MINER'S EIGHTH AVENUE.—The Cherry Blossoms, with Tiny Graff, Burt Fuller, New York Comedy Four and others, proved a good card. This week Thoroughbreds.

OLYMPIC.—This house of many vicissitudes was reopened last week under the management of Edwards and Watson as part of a new circuit of semi-stock burlesque houses, with Watson's Oriental Burlesquers as the attraction. The olio included the Ushers, West and Williams, Lassard Brothers, and the Bates Musical Trio. Louis Watson is treasurer and acting manager of the theatre under the new arrangement.

## VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, Jan. 7.

It hardly seems credible that the Lyceum Theatre, so long associated with Sir Henry Irving, should have so combined the old traditions of the famous house with every manner of modern improvement. Thomas Barrasford, the managing director and the head of the Barrasford Tour, has heralded the prolongation of his tour into London by adding one of the most superb music halls to the many on his route, and it is obvious that Mr. Barrasford has the correct idea of what the public want. The interior is lavishly decorated in a warm coloring of red. The acoustics are excellent, and the Lyceum orchestra enables this advantage to be taken in the full. With the "two shows a night" system I attended the second and found an attractive bill. Back from a long tour on the Continent, the Harmony Four duplicated their success in their original musical comedy. Their humor was capital and evoked huge laughter, but they left a want among the audience by giving them so little of their good harmonizing. They are one of the best acts of their kind over here. Credit must be given to Heloisa Titcomb, who, from what I understand, has graduated very rapidly to a "South American" singer with a Continental reputation, which is an excellent contrast to the small part she played in The Belle of New York when at the Shaftesbury Theatre. Miss Titcomb has a majestic appearance and made a striking success with two well rendered songs. Permana Brothers do an eccentric acrobatic act, of the Continental order, and make a big success. As handbalancers the Freydos can be well recommended. They work with agility and ease which set off a hackneyed sort of act as one out of the ordinary. The Lyceum Operatic company, including four well-known artists billed as from the grand operas of the Continent, were very successful. Carl Renisch, with two beautiful horses, has an interesting act introducing a set of well-trained dogs. Canadian Bankes, who does an aerial somersault loop on a bicycle, performed with such an ease and rapidity that the daring is lost in the short period it takes to be enacted. La Belle Wilma contrives some pretty effects with colored sand and smoke pictures, and made a pleasing impression, while Taylor's elephants are very well trained and go through a good performance. The courtesy of Alfred Selwyn, the Lyceum's genial manager, was more than noticeable.

At the Empire the management have strengthened their bill with a vengeance, and what with adding the much-heralded new ballet, The Dancing Doll, and Ching Ling Foo, the Chinese magician, that house should attract a big audience nightly for some time to come. As in all previous ballets within the last few years, The Dancing Doll seems to give the best of its somewhat difficult opportunities to Mlle. Genée. It represents the interior of a Continental toyshop, with an elaborate setting of every conceivable toy and a huge Christmas tree in the background. The plot is rather vague, but this ballet has the excellent trait of depending wholly on the merits of its picturesque surroundings. The Mayor of some town seeks to buy a doll, and upon being shown several, which unfortunately for some reason or other refuse to perform the mechanical antics the professor has endowed them with, he (the Mayor) leaves the shop in disgust. The professor becomes distracted, when to his aid a wee fairy descends from the tree and with magic wand imparts life to all the recreant dolls. This happy intervention of the fairy affords Mlle. Genée an excellent opportunity and in her "dance of animation" she received an ovation rarely heard within the Empire walls. One followed the other with all the ingenuity of the corps de ballet, till the stage was one mass of beautiful costumes and brilliant illuminations. Mlle. Zanfretta excelled in her Spanish dance, assisted by a bevy of dark maidens with castenets and mantillas. The audience were more than enchanted when in the height of all the splendor Mlle. Genée appeared as a sailor and executed a dainty hornpipe with several children, much to the delight of the young artists on the stage. The Milliner Duchess, which I thought we had seen the last of, replaced The Dancing Doll last Thursday night, probably because Mlle. Genée appeared before the King and Queen that evening, and it only goes to show how exceedingly valuable their premiere is to them, when the production is still new.

Ching Ling Foo and his troupe of eleven performers made their English debut last Monday night. Ching mystified his audiences with the four or five tricks he accomplished in a manner truly original. He, however, does not occupy the stage as long as is expected, the rest of his troupe taking up the greater part of the time with various feats of equilibrium and juggling peculiar to the race. All one can say is that he is sure to be a drawing card, as the taste nowadays lends itself to matters Celestial. A word of commendation is due to little Chee Foy, Ching's daughter, who is most amusing in her singing of coon songs. Collins and Hart, lately returned from America, score one of the laughing hits of the bill, with their invisible wire burlesque. The Three Braggs have a smart acrobatic act. The Four Lukens, the Teim Troupe, who also do a clever casting act; Herbert Lloyd, and Ludwig Amann comprise a highly entertaining programme.

The Alhambra, always on the alert for a novelty, has also managed to secure an act from the Far East in the Tschin-Maa Troupe of Chunchusen, conjurers and jugglers from Liao-yang, six in all. They have a decidedly interesting act, their setting being most elaborate and pretty. They work after the manner of Eastern entertainment with great skill, producing big bowls of water from "nowhere," eating fire and knife throwing with a dangerous accuracy. They made a big impression, and work with a smartness that is almost Western. The boy contortionist with this troupe is excellent. The Four Harveys have one of the finest wire acts before the public. After performing various feats, the two women of the troupe execute a cake-walk on the wire in wonderful style. The made a big success. A new turn is the Bogdany Troupe, who in a military display are an imposing set of nine Hungarian women who sing martial airs most attractively. Florence Yayman is a comedienne who has a love for American songs and dances which the audiences appreciate very much. Rosina Caselli, with her Chihuahua dogs, "Vanola," and the Shadow Brothers, a clever pair of hand equilibrists form a capital vaudeville programme, while the Entente Cordiale ballet is still the main attraction.

George H. Webster, with "Zutka," opened at the Paris Hippodrome on Dec. 22, and he writes me that this act is making a terrific sensation. On the same bill Wood and Bates are also making a success, in fact, they had an increased contract offered to them. Among other artists on the bill are Chinko, the boy juggler, Hendrickson with his fifteen Polar bears, Stelling and Revell, Max Rennard and his dogs, and Mintzing with his single wheel performance on the spiral tower.

Jan. 14.

The arrival of Sousa and his band was heralded several weeks beforehand by his energetic representative on this side, Philip Yorke, so that when the Queen's Hall opened last Monday night a vast audience gathered to revel in the luxury of an orchestra which has no equal as a brass band. Sousa's last visit to this country has no opportunity of being forgotten, owing to the great popularity of his marches, and this was proven by his reception. The programme was entertaining and it was odd that, though it consisted of selections from most of the great composers, the audience clamored more for his own compositions, rendered in the manner so peculiar to America. His conception of "Bedella" was clever enough to be even humorous, and his new march, "The Diplomat," promises to be very popular. Maud Powell scored largely with her violin, while Estelle Liebling was most pleasing in her singing. Sousa's tour should be showered with wealth, for he is sure to draw as huge an audience in the provinces as in London.

The Palace Theatre has greatly strengthened its bill with Horace Golden, who is back again at this house. He has added several imposing tricks and seems to spare no expense in the most elaborate properties which he uses. The success of Golden lies in the smartness of his work, finding in rapidity a means for amazing his audience. A word of praise is due to Jean Fransiola, who assists him with a brightness and piquancy which is most attractive. A musical entertainer of versatile ability is Lew Wells, who made his debut at the Palace on Monday evening. In his setting of a garden he found great opportunities and seemed to catch his audience with his funny remarks. As his act is a new departure for the Palace audience, Wells should feel highly satisfied with the favorable impression he created. Eva Westcott is charming in her little sketch, which I have already described. Her audience seemed most interested and recognized in her an ability far above the average. Arthur Prince, the ventriloquist, who has the advantage of a smart personality and a fluent tongue, scores nightly at this house. The pleasure in his act is not only his excellent work, but also the atmosphere of refinement which surrounds it, and when he makes his appearance in the States I have no doubt that the same judgment will be accredited him there. Victoria Monks, who, I understand, may yet adorn the American stage, although an English girl, has a remarkable conception of coon songs, considering that she has probably not seen more than a dozen colored people in her life. (N. B.—I am not including peroxides.) A couple of acrobats who endeavor to work on American principles are the Brixtons, but they seemed palpably foreign, though they worked with a snap. De Gracia's elephants, the Follies, are excellent items on a very entertaining programme.

At the London Pavilion, Chris Richards is a unique dancer who has come rapidly to the fore and is a relief in his work to many others whom I have seen. His dancing is very humorous and so full of surprising antics that the house is kept in a continual roar of laughter. The Patty-Frank Troupe of acrobats, six in number, are exceptionally clever and do some marvelous Resley feats. If they go to America, as I understand they intend to, they are sure to make a big success there. Alma Gray, who is described as an Australian, could be easily taken for an American, as her methods are distinctly similar to those adopted on the other side, and her daintiness makes her excellent step-dancing stand out well. That most popular Scotch comedian, Harry Lauder, is on the bill and nightly introduces his native pleasantries with that quaint humor for which he is noted. Ergotti and King Luis (I wonder who crowned the latter) are acrobats whose claim to a really capital act is due to the three boys who work with them. They excel in all manner of tumbling and were heartily applauded. Dutch Daly, Nina Martino, Alethea—one of the cleverest contortionists on the stage, who can boast of a prepossessing appearance which is not lost in her act—and Arthur Prince, are a capital selection of artists also at the Pavilion.

Bert Coote is returning to America on the lookout for new melodramas to bring to this country. In the meantime he may be enticed to reappear in vaudeville, on the Keith circuit, where he was such a favorite some years back.

C. B. Cochran, the agent, is sailing for the States in search of American attractions for the English stage.

As an advertisement Herbert Lloyd is sending to all his acquaintances an ash tray and puzzle combined, which says a great deal for his advertising abilities. He opens next week at the Apollo Theatre, Dusseldorf.

Blanche Ring arrived on the *Baltic* last week, and I was pleased to see her looking so well. She informs me that she may take a trip to the south of France before returning.

Byron and Langdon have been obliged to close their contract on the Stoll Tour through the former's sickness. They sailed for America last Saturday on the Umbria.

James Horan is billed to appear at the Islington Empire next week in an entirely new monologue.

Ed F. Reynard, besides enjoying the sea air, is scoring a big success nightly at the Brighton Hippodrome. His press notices are very flattering.

I am sorry to hear that Fanny Fields has again been the victim of the weather, and is taking a rest this week.

Annie Abbott, the "Georgia Magnet," has been making a big success at the Metropolitan.

La Motogirl, conducted by that energetic director, Frederick L. Melville, left this week for an eight weeks' tour in Portugal and Spain.

The following artists are sailing to-day by the *Kildonan Castle* for South Africa: Charles Fanning, Brothers Durant, the Wilsons, Fuji-Ko, and the Three Sisters Florence, who arrived this week from the States.

The Three Juggling Geraldos conclude their provincial tour at the Palace, Blackpool, opening in London at the Palace, Camberwell, and Gatti's on Jan. 20

A new Dutch comedienne, who has entered the field this side from the States, is Radie Furman. I understand she is a niece of popular Happy Fanny Fields, and the relationship bodes well for her success here.

REVONOC

## THE ZANCIGS RETURN.

After an absence of nearly two years Mr. and Mrs. Zancig have returned to America, and will make New York their permanent residence. Their tour was extensive, and included India, Japan, China, South Africa, Hawaii, and the Philippines. Abe Leavitt proved such an unsatisfactory manager during the first few weeks of the tour that Mr. Zancig decided to tour on his own hook, and was successful in securing an audience in places where an American act had never before penetrated. Their act met with marked approval in every city they played, and in almost every instance called forth a royal command to appear at private seances. The latter proved of such interest that Mr. Zancig was showered with gifts of every possible description. Some of his costumes, tapestries, etc., from India are of priceless value, and his curios from the other countries are not only valuable, but intensely interesting. His experiences have been truly wonderful, and one has only to hear him talk to realize what a wealth of experience he has had. The Zancigs will open in vaudeville with a better act than ever before, commencing Jan. 30, at the Circle. In the Spring they will open a select school for the teaching of occult sciences.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

# CHUNG LING SOO

## HE SAID I COULDN'T BUT I DID.

THE ORIGINAL

## CHUNG LING SOO

**Marvelous Chinese Conjuror.**

who has been mystifying British audiences for the past five years, and is now playing the second engagement of three months at the London Hippodrome in a sensational magic show, was challenged by Ching Ling Foo, from the Empire Theatre, London, for £1,000 to perform Ching Ling Foo's tricks. **CHUNG LING SOO** most successfully accomplished these tricks on Saturday, January 7th, 1905, at the "Weekly Dispatch" Office, London, where the challenger and his money failed to put in an appearance and have not since been heard of.

**CHUNG LING SOO!!!**
**CHUNG LING SOO!!!**

**Chung Ling Soo, The Original Chinese Conjuror, at the LONDON HIPPODROME.**

Sole Agent, E. De VERE, 72 Waterloo Road, London, Eng.

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Whatever you attempt to do, Do it **GOOD.** This is why a few amazing things have happened to

# DE BIERE THE MYSTERIOUS

Because he **Does** what he **Does, GOOD.**

He has been in **EUROPE** 18 months, working all the time and getting enough money for **his act** to enable him to place large and frequent wads of **MAZZUMA** to his old age credit in some of those regular **BANKS** and not handing it all out for an army of assistants or for the purpose of purchasing the entire **Earth's** supply of **Magical Junk.** I rely on skill, not **props** and Help! Help!

**Listen, you Great I am's!**

**De Biere** is positively the first and **only** Magician who has been **PROLONGED** for a second Month at the **Wintergarten, Berlin,** and was offered a **third** Month but could not stay as previous bookings wouldn't allow.

But I have **Signed** to come back for another go in the near future. Now what do you think of that? And I have no Medals. **What's the use?**

Ask the audience, ask the Managers, ask me, ask any one. Why did I do it? Honestly, **Pal,** I couldn't help it. Booked ahead so far I'm actually ashamed to tell you. You would call me a liar. Contracts I hold amount in all to the tidy sum of $87,654,356,812 and 18 cents and it wasn't a good season for Magicians either.

P. S. How could such a little boy follow such a big fat boy? Because I **do do** what I **do do, good. Goo! Goo!**

**Wintergarten, Berlin, Dec., 1904, and Jan., 1905.**

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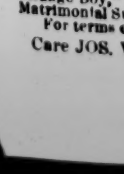

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**Special Vaudeville Feature.**

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## FRED ECKHOFF AND GORDON ANNA

**In Twenty-four Minutes of Solid Laughs and Applause.**

Away from all others—real music and clean comedy. Address WM. MORRIS.

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**TREMENDOUS SUCCESS!**

Prolonged for **another month** at Ronacher, Vienna, Jan. 1-31, 1905.

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## HAPPY FANNY FIELDS

**The American Dutch Girl.**

**EXTRAORDINARY SUCCESS.** **A FAVORITE EVERYWHERE**

Jan. 30, 1905, Empire, Swansea; Feb. 6, Empire, Newport; Feb. 13, Empire, Nottingham; Feb. 20, Empire, Leicester.

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## CHARLES HORWITZ

Author of the best one-act comedies in Vaudeville. "A Horse on Hogan," "The Two Senators," "Regan's Luck," "A Strange Boy," "The Electric Boy," "Mrs. Murphy's Second Husband," "The Widow Wise," "A Medical Discovery," "A Matrimonial Substitute," "A Day of Excitement," "A Rustic Romeo," and many other hits.

For terms on sketches, monologues and plays, address

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## INNESS and RYAN

***Met with satisfactory results at Hurtig and Seamon's past week.***

"Shame on you." Address B. A. MYERS, or M. S. BENTHAM.

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## MARGARET ASHTON

The American Soprano.

**Touring Europe.** **One Continued Success.**

Jan. 30, 1905, Tower Theatre, Blackpool; Feb. 6, Alhambra, Brighton; Feb. 20, The Palace, Southampton.

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## FRED NIBLO

**"The American Humorist."**

Rochester, the "home of the Kodak," last week. Twelve "exposures" weekly. "Daylight loading" (also after the show). I "focused" directly at audience and "pressed the button." Got a good "impression." Much success was "developed" and the notices that were "printed" were "clear cut" and "full of light and shade."

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## REDFORD AND WINCHESTER

**GROTESQUE JUGGLERS with HANLON'S SUPERBA**

*Phila. Bulletin, Jan. 17.*—"Redford and Winchester, two exceptionally clever jugglers, were the laughing hit of the evening."

**Back in Vaudeville Next Season.**

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## BERT HOWARD and LEONA BLAND

**Presenting "THE STAGE MANAGER."**

WELL!—After Monday were put on to close the show. No riot, but got away with it. Mr. Pastor said it was a big hit.

Jan. 23, Garrick, Wilmington; Jan. 30, Maryland, Baltimore; then **5 weeks in California, and 7 weeks to follow on Great Orpheum Circuit.**

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## Egbert Van Alstyne AND Louise Henry

**Composer of "Navajo."** **The "Sal Skinner Gal."**

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TREMENDOUS SUCCESS ON THE PROCTOR CIRCUIT

# STUART

THE MALE PATTI

To the **Representatives** and one **so called booking agent** who, on the occasion of my American reappearance, predicted I would not be a success before an audience of Ladies and Children, I beg to say that **Wednesday Night, Jan. 18th,** at Proctor's 5th Ave. Theatre, after doing my Specialty, and bowing my acknowledgments **3 times,** I was compelled to return to the stage from my **dressing** room to again acknowledge applause seldom heard in a **Broadway Theatre** and was **forced to make a Speech of thanks before the performance could proceed.**

RE-ENGAGED 5th AVE. JAN. 29th.


### NO MORE CIRCUS PARADES?

It is said that one of the principal reforms to be inaugurated by the new association of circus managers that was formed in Columbus recently will be the doing away with the circus parade. It costs every circus a great deal of money to carry wagons, floats and other things that are useless except for parade purposes, and if this money was used in bettering the performance many managers are of the opinion that the result would be increased business. Besides, the performers would have more time to rest and would be in better trim to entertain the public. A well-known circus proprietor expressed the opinion that it will not be many years before the circus parade will be a thing of the past.

### WHERE IS WILLIAM E. GILLICK?

Any one knowing the whereabouts of William Edward Gillick, a scenic artist or scene shifter, who was formerly connected with Weber and Fields' forces, will confer a favor by sending particulars to THE MIRROR. The information will relieve the anxiety of the mother of the missing man, who has not heard from him in three years. If he is alive and will communicate with THE MIRROR he will receive news that should be of interest to him.

### NEW BURLESQUE CIRCUIT.

W. B. Watson has been made general stage director of the burlesque department of the Sparrow Amusement Company, Limited, of Canada, and is now working on a new independent circuit. The Olympic, New York; Francais, Montreal; Watson's Cozy Corner, Brooklyn, and the Columbia, Boston, are already included in the circuit. The intention is to organize a number of companies to play in the houses controlled by the company.

### KOHL-NELTA.

Ruth Nelta, the popular singing comedienne, and Charles Kohl, the Chicago manager, were united in marriage on Jan. 17, at high noon, at the home of Mr. and Mrs. Frank B. Winter, in Milwaukee. The Rev. Dr. Scott, pastor of the First M. E. Church, performed the ceremony. After an extended wedding tour Mr. and Mrs. Kohl will reside in Chicago, where Mr. Kohl has large business interests.

### VAUDEVILLE IN BROOKLYN.

A bill of exceptional merit, headed by Valerie Bergere and company, was in vogue at the Orpheum last week. Miss Bergere is offering His Japanese Wife, and it is as big as success artistically as ever. She has proved herself not only a very clever actress in this production, but a very able producer. Every detail possible is carefully worked out and leaves nothing to be desired. Henry Keane and Maude Turner Gordon in her support won appreciation. Will H. Murphy and Blanche Nichols presented their new sketch, From Zaza to Uncle Tom, and scored the biggest laughing hit seen here in ages. Their comedy situations, lines and business throughout the entire action of the piece were intensely funny and created a constant scream of laughter. The act should be a big feature everywhere and from two or three weeks in each house. Howard Thurston, that master of originality in magic, in his second week again mystified every one and created more interest than any magician we have ever had in Brooklyn. Elfie Fay, happy as ever, scored a little bit all her own, and one richly deserved. She wore a stunning black gown and hat that were the envy of every woman present, and her facial expressions were funny enough to rouse laughter from a chronic dyspeptic. John W. Ransone as "old" Dick Croker, made merry in some up to date talk, on politics and other questions of interest and was as warmly welcomed as he was at his last appearance. The Eight Vassar Girls made their Brooklyn debut and received a most pleasing reception. The act is a novelty and not exceeded by anything of its kind in vaudeville to-day. Their instruments are not faked, as in most acts of this kind, and each girl is a capable musician. The costuming is in good taste, the musical selections exceptional, and the electric ballet unexcelled. Clayton Kennedy and Mattie Rooney presented their new act, The Happy Medium, and a most happy combination it proved to be. The act was reviewed before, but a few words regarding the "elements" in the act would not come amiss. The scene is laid in a "medium's" office and both scenery and "props" are in the best possible taste. Miss Rooney's gowns are extremely dainty, especially in her charming little song and dance as the "witch." "Tommy Tomkins," a little song composition of Mr. Kennedy's, is exceptionally "cute" and won hearty encoring. Marcs and Gartelle and the De Koe Trio were the other pleasing features of the bill. This week John T. Kelly and company, Charles T. Aldrich, Metzetti Troupe, Snyder and Buckley, Victor Moon and Emma Littlefield, Wilton Brothers, Finlay and Burke, Marion Garson, and Cartmell and Harris.

Last week at Hyde and Behman's the Obersteirer Troupe headed the bill and offered a rather interesting musical programme of warbling and Tyrolean songs. Edith Helena, fresh from European successes, scored an emphatic hit in her delightful singing. Her high note is as clear as ever and made every one present go wild with enthusiasm. The Reed Birds were a big hit in their musical comedy offering, Dodging the Dodger, which is certainly one of the cleverest and most charming efforts in vaudeville to-day. Edwin Keough and his able co. presented their well known act, A Vaudeville Surprise, and won hearty appreciation. Stanley and Brockman, in a happy combination of mirth, melody and dancing, were exceptionally well received. McDonald and Huntington in a very pretty and well sung specialty. Hoey and Lee, parody singers par excellence; Wills and Hassan and William H. Windom completed the bill. This week the Hengler Sisters, Grand Opera Trio, Lewis, McCord and company, James Thornton, Hill and Whittaker, Three Jacksons, Cierce and Malzee, Lavender and Tomson, and Les Dahlias.

The policy at Watson's will be changed to the extent of offering traveling burlesque and musical extravaganza instead of the permanent stock. This week's bill comprises the Broadway Masqueraders. Two burlesques will be presented, with an olio made up of the Medalion Trio, Daly and Reno, Lotta Austin Davis, Adams and Drew, Sisters Bernard, and Arno Koch.

GEORGE TERWILLIGER.

### VAUDEVILLE JOTTINGS.

A series of Sunday concerts will be given at the New York Theatre, beginning Jan. 29. It is said that they will be rather different from the usual vaudeville entertainments given on Sunday nights in New York.

Lorraine Hollis sprained her ankle a few evenings ago while attempting to prevent a cabby from beating his horse, which had fallen on the icy pavement. Miss Hollis expects to enter vaudeville in a sketch called Jeanne Du Barri.

"Shorty" De Witt, who is known in private life as William Block, was brought up in the Supreme Court last week on a writ of habeas corpus secured by his father, Theodore Block, of Chicago, who alleged that his son is restrained of his liberty by Lilian Ulmer and her husband, Louis Ulmer. The lawyer for Mr. Block asserted that "Shorty" is weak-minded, but this the midget comedian denied most emphatically. The judge appointed a referee to take testimony in the case.

Edna Goodrich and Nellie Stevens, two members of the Weber and Ziegfeld co., were seriously injured one day last week while riding in an electric hansom that collided with a Sixth Avenue trolley car. The cab was demolished and the occupants had a very narrow escape from death.

Chung Ling Soo, the Chinese conjurer is now filling a return engagement of three months at the London Hippodrome. He was challenged by Ching Ling Foo, who recently arrived in London, and gave an exhibition before a number of witness on Jan. 7, but the challenger failed to appear. Chung Ling Soo has been a favorite in the English halls for the past five years and has been most successful in pleasing the public.

Abbott and Bryant, who made a good impression at the Dominion Theatre, Winnipeg, week of Jan. 9, claim to be the only act doing popular Japanese songs in Japanese costumes.

Menifee Johnstone and Marion S. Barney are making a big hit on the Poli circuit in Edmund Day's playlet, The Golden Rose. They are at Hartford this week.

Maggie Cline did not like her place on the bill at Keith's, Boston, last week and canceled her engagement.

James R. Adams, the well-known clown comedian, has been engaged as stage-manager of the new Colonial Music Hall by Thompson, Dundy and Ryley. Mr. Adams proved his worth last Summer while filling the position of assistant stage-manager at the Fire and Flames exhibition at Luna Park, and his energy and hard work have met with due appreciation.

Burton and Brookes have just concluded the Orpheum and Kohl, Castle and Anderson circuits, in which they have met with great success with their act, A Can of Humor. They open on the Keith circuit Jan. 30. They are writing a new act which they will produce with special scenic effects next season, entitled The Bachelors, which promises to eclipse all their former efforts.

Arnold Reeves has returned to New York to begin rehearsals of his new romantic playlet, The Cathedral


WHAT

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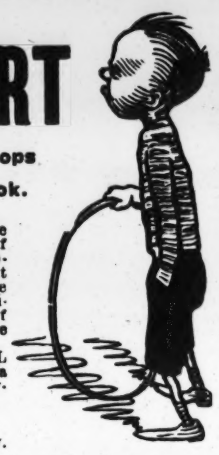
Knows About Hoops

Has Filled a Book.



How he rolls and where he rolls, with fifty illustrations of little ideas that got the big decision for the Champion light weight rent collector of the Wild West, who is now in Europe exposing the secrets of training timber. It's a nice piece of work, price 25 cents.

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J. H. PHILLIPS, Manager.
Lawrence, Jan. 23. Lowell, Jan. 30.
Costumes Period 1864. Music by Cole and Johnson.

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A Word of Explanation to those who have written in answer to my ads. in The Mirror, The Clipper and The Billboard during the past two weeks and who have not received a reply: More than 900 Letters have already been received and it was impossible to answer them all. Consider two weeks' silence a polite negative for the present. The TIME you wrote for may be booked, therefore, write again for other dates.
Have Open Time in March, April and May for High-Class Lady Vocalists.
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An Arizona Incident in One Act, by Edmund Day.
"The Sheriff" has scored a splendid success. It is a clean, well constructed little comedy, full of laughable lines and incidents, introducing characters new to vaudeville and produced with all the elaborate detail in costuming and scenery that any Broadway production can boast.
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Window, to be produced in vaudeville by Maud Pratt Chase.

The Majestic Musical Four (Collins, Terrill Brothers, and Simon) were last week at Hurtig and Seamon's Music Hall. They have made quite a number of changes in their offering, which have materially improved the act. They have in preparation a big musical novelty for next season.

Lambert and Pierce, the two men in black, have just closed a successful engagement on the Kohl-Castle Circuit and opened in Toledo at the Arcade Jan. 22.

Russell and Locke are now on the Orpheum Circuit, having started their engagement at New Orleans week of Jan. 16.

The Three Gilden Sisters Stock co. closed a season of sixteen weeks on account of illness in the co. The Gilden Sisters have been re-engaged as a special vaudeville feature with the Rodney Stock co., this being their third season with Mr. Rodney. Mr. and Mrs. Gilden have also signed with the co.

Billy McClain sends word that he expects to arrive in New York on Feb. 6.

Performers with Summer residences at St. James, L. I., will be pained to learn that Ludwig Weisse, a prominent farmer of that village, accidentally killed his wife while shooting at a stray cat on Saturday last. The bullet went through the wall of the house and struck the woman, who was attending to her work in the kitchen.

Amy Ames, ably supported, will present for the first time at the Richmond Theatre, North Adams, Mass., on Jan. 30, a comedietta entitled The Queen of the Kitchen, by Charles Noel Douglas. This sketch is particularly suited to Miss Ames' personality and clever character abilities.

Pitrot and Girard have opened an office at 1265 Broadway.

James Rice, of Rice and Prevost, was injured during the performance at Keith's yesterday afternoon, and the team was forced to cancel. Blocksom and Burns took their place.

Dawson and Whitfield are on the Haynes circuit, scoring a big hit with The Hall Room Boys, a funny farce for two young men cleverly written by Charles Horwitz.

Carson and Willard are now on tour starring at the head of their own co. in A Trip to Egypt, by C. H. Kerr. The M. Shea Amusement Co. is directing the tour.

Flynn Brothers' co. is booked for an indefinite period at the Richmond, Chicago.

## VAUDEVILLE PERFORMERS' DATES

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

Abbott, Annie—Yale's, Kansas City, 23-28.
Acker and Gilday—Proctor's 23d St., 23-28.
Adair and Dahn—Empire, Hoboken, N. J., 23-28.
Adamini and Taylor—H. and B., Chgo., 23-28.
Adams and Drew—Watson's, Bklyn., 23-28.
Adams and Mack—A. and S., Boston, 23-28.
Addison and Livingston—Orph., Springfield, O., 23-28.
Adgie and Lions—Proctors', Newark, N. J., 23-28, Cook's, Rochester, N. Y., 30-Feb. 4.
Adler, Flo—Orph., St. Joe, Mo., 22-28, Orph., Kansas City, 29-Feb. 4.
Aguinaldo—Howard, Boston, 23-28.
Ainsley, Josephine—C. O. H., Chgo., 23-28.
Albany—H. and B., Chgo., 23-28.
Albions, The—Bijou, Des Moines, 23-28.
Allora Trio—Proctor's 23d St., 23-28.
Alburtus and Bartram—Empire, Leicester, Eng., 23-28, Hippodrome, Manchester, 30-Feb. 4.
**ALDRICH, CHARLES T.**—Orph., Bklyn., 23-28.
Aleene and Hamilton—Columbia, Boston, 23-28.
Alexander, George B.—Casto, Lowell, Mass., 23-28.
Allen, Edgar—Poli's, New Haven, Conn., 23-28.
Allen, Leon and Bertie—Flom's, Madison, Wis., 23-28.
Allen, Searl and Violet—Keith's, Boston, 23-28, Portland, Port., Me., 30-Feb. 4.
Allen and Delmain—Family, Lancaster, Pa., 23-28.
Allison, Mr. and Mrs.—Proctor's 23d St., 23-28, Proctor's, Albany, 30-Feb. 4.
Almond, Tom—G. O. H., Pittsburgh, 23-28.
Alpha Trio—Howard, Boston, 22-28.
Alvinos, Four—H. and B., Bklyn., 23-28.
Ames, Amy, and Co.—Richmond, North Adams, Mass., 30-Feb. 4.
Apollo—Haymarket, Chgo., 23-28.
Araminta and Burke—Proctor's 5th Ave., 23-28.
Archer's Filipino Girls—Keeney's, Bklyn., 23-28.
Ardelle and Bayard—Proctor's, Albany, 23-28.
Arnold, Rena—Casto, Fall River, Mass., 23-28.
**ASHTON, MARGARET**—Palace, Hull, Eng., 23-28, Tower, Blackpool, 30-Feb. 4.
Ashtons, Two—Richmond, North Adams, Mass., 23-28.
Atlanta, La Belle—Empire, Leicester, Eng., 23-29, Hippodrome, Manchester, 30-Feb. 4.
Auburns, Three—Crystal, Tacoma, 23-28.
Avery and Healey—Elite, Davenport, Ia., 23-28.
Avon Comedy Four—Shea's, Buffalo, 23-28.
Baader-La Velle Trio—Empire, Terre Haute, Ind., 23-28.
Baker, Peter F.—Grand, Nashville, 23-28.
Barnes and Washburn—Empire, 'Frisco, 23-28.
Barnes, Paul—Empire, Hoboken, N. J., 23-28.
Barrett Sisters—C. O. H., Chgo., 23-28.
Barrows and Lancaster—Orph., N. Or., 22-28.
Barry and Wolford—C. O. H., Chgo., 23-28.
Barry, Mr. and Mrs. Jimmy—G. O. H., Pittsburgh, 23-28.
Barton and Ashley—Hippodrome, Eastbourne, Eng., 23-28, Empire, London, 30-Feb. 4.
Basque Quartette—H. and B., Chgo., 23-28.
Bateman, Tom—A. and S., Boston, 23-28.
Be-Anos, The—Gaiety, Springfield, Ill., 23-28.
Bedini and Arthur—Temple, Detroit, 22-28.
Beemer and Juggling Girl—Olympic, Chgo., 23-28.
Belfort, May—H. and B., Chgo., 23-28.
Bellman and Moore—Olympic, Chgo., 23-28, Haymarket, Chgo., 30-Feb. 4.
Benedict and Powell—A. and S., Boston, 23-28.
Benner, Emelie—Howard, Boston—indefinite.
**BERGERE, VALERIE**—Cook's, Rochester, 23-28, Temple, Detroit, 30-Feb. 4.
Bernard Sisters—Watson', Bklyn., 23-28.
Besnah and Miller—Poli's, Springfield, Mass., 22-28.
Bingham and Gable—Empire, Colorado Springs, 23-28.
Bingham, J. W.—Crystal, Tacoma, Wash., 23-28.
Birch, John—Cook's, Rochester, N. Y., 23-28, Keith's, Prov., 30-Feb. 4.
Bissert and Scott—Keith's, N. Y., 23-28.
Blodgett Sisters—G. O. H., Pittsburgh, 22-28.
Boises, Four—Keith's N. Y., 23-28.
Bond, Frederick—Trent, Trenton, N. J., 23-28.
Bonita—Portland, Port., Me., 23-28.
Borani and Nevarro—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
Boston Brothers—Circle, N. Y., 23-28.
Bowman and Bowman—Keeney's, Bklyn., 23-28.
Bradna, Ella—Shea's, Buffalo, 23-28.
Brehany, Louise—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
Bright Brothers—Proctor's 23d St., 23-28.
Brittons, The—G. O. H., Pittsburgh, 23-28.
Broderick and Jessica—Columbia, Boston, 23-28.
Bronson Brothers—Haymarket, Chgo., 23-28.
Brooks, Herbert—Haymarket, Chgo., 23-28.
Brown and Ellis Sisters—Arcade, Toledo, 23-28.
Brown and Nevarro—Keith's, Prov., 23-28.
Brown, Harris and Brown—Proctor's, Albany, 23-28.
Bruno and Russell—Proctor's 23d St., 23-28.
Buchanan-Mansfield Co.—Hopkins', Louisville, 22-28.
Burdock Sisters—Proctor's 5th Ave., 23-28.
Burch, Mr. and Mrs. Jack—Family, Butte, Mont., 23-28.
Burton and Brooks—Keith's, N. Y., 30-Feb. 4.
Burton, Al.—Poli's, Bridgeport, Conn., 22-28.
Busch-De Vere Trio—Hopkins' Louisville, 22-28.
Bush, Frank—Keith's, Balto., 23-28.
Byron and Langdon—Hippodrome, Manchester, Eng., 23-28, Empire, Glasgow, Scot., 30-Feb. 4.
Calcedo—Maryland, Balto., 23-28, G. O. H., Pittsburgh, 30-Feb. 4.
Caldwell, Frederick—London, 23-31.
Camille Comedy Trio—Poli's, Bridgeport, Conn., 23-28.
Canfield and Carleton—Columbia, Cincinnati, 23-28, Hopkins', Louisville, 30-Feb. 4.
Capital City Trio—Family, Lancaster, Pa., 23-28.
Carew and Hayes—Keith's, Balto., 22-28.
Carilla, Leo—Columbia, St. Louis, 23-28.
Carleton, Al.—Pastor's, N. Y., 23-28.
Carlin and Otto—Poli's, Bridgeport, Conn., 23-28.
Carlotta, Mlle.—Proctor 23d St., 23-28.
Carmen Sisters—Chase's, Wash., 23-28, Trent, Trenton, N. J., 30-Feb. 4.
Carrie, Mlle.—G. O. H., Butte, Mont., 23-Feb. 18.
Carson Brothers—Casto, Lawrence, Mass., 23-28.
Carter, Billy—Empire, Hoboken, N. J., 23-28.
Carter and Waters—C. O. H., Chgo., 23-28.
Cartwell and Harris—Orph., Bklyn., 23-28.
Casad and Deverne—People's, Leavenworth, Kan., 23-28.
Castle and Collins—Proctor's, Albany, 23-28.
Castle Square Quartette—Garrick, Wilmington, Del., 23-28.
Caswell, Maude—Barrasford Tour, Dec. 26-March 4.
Chadwick Trio—G. O. H., Pittsburgh, 23-28.
Chamberlains, The—Hippodrome, London, 23-March 4.
Champagne Dancers—Chase's, Wash., 23-28.
Charmion—Temple, Detroit, 30-Feb. 4.
Chester, Mlle.—Proctor's 5th Ave., 23-28, Victoria, N. Y., 30-Feb. 4.
Chevalier, Albert—Circle, N. Y., 23-28.
Chick—Keith's, Prov., 23-28.
Cinderella and Butterfly Court—H. and S., N. Y., 30-Feb. 4.
Clarke and Temple—London, London, Can., 23-28.
Clark, Lucy—Poli's, Waterbury, Conn., 23-28.
Clifford and Raymond—Howard, Boston, 23-28.
Cline, Maggie—Keith's, Prov., 23-28.
Colby and Way—Chase's, Wash., 23-28.
Cole and Clemens—Pastor's, N. Y., 23-28.
Collins, May—A. and S., Boston, 23-28.
Collins and Hart—Empire, London, Eng., Dec. 25-Feb. 12.
Comstock, Laura—Pastor's, N. Y., 23-28.
Conchas, Paul—G. O. H., Indianapolis, 23-28.
Conkey—Bijou, Eau Claire, Wis., 23-28.
Constantine Triplets—Arcade, Toledo, 22-28.
Conway and Leland—London, Eng., Dec. 10-28, Empire, Oldham, 30-Feb. 4.
Cook, Hubert—Victoria, N. Y., 23-28.
**COOKE AND MISS ROTHERT**—Tard Establishment, Moscow, Russia, 28-March 8.
Cooper and Robinson—G. O. H., Indianapolis, 23-28, Olympic, Chgo., 30-Feb. 4.
Corrigan, Emmett—Arcade, Toledo, 22-28.
Courthope, Jane—H. and B., Chgo., 23-28.
Craigs, The—Poli's, Bridgeport, Conn., 23-28.
Crane Brothers—Proctor's 23d St., 23-28.
**CRANE, GARDNER, MR. AND MRS.**—Trent, Trenton, N. J., 23-28, Empire, Hoboken, N. J., 30-Feb. 4.
**CRESSY, WILL M., AND BLANCHE DAYNE**—Orph., Frisco, 9-Feb. 4.
Crotty Trio—Howard, Boston, 23-28.
Cullen, James H.—Orph., Denver, 23-29.
Dahlias, Les—H. and B., Bklyn., 23-28.
Dale, Violet—Orph., Utica, N. Y., 30-Feb. 4.
Daly and Reno—Watson's, Bklyn, 23-28.
Davis and Walker—New Castle, Pa., 23-28.
Davis, George—Arcade, Toledo, 22-28.
**DAY, GEORGE W.**—Proctor's, Albany, 23-28, Circle, N. Y., 30-Feb. 4.
Dawson and Whitfield—Casto, Lawrence, Mass., 23-28, Casto, Lowell, 30-Feb. 4.
**DE BIERE, ARNOLD**—Wintergarten, Berlin, Dec. 5-Jan. 31.
De Boises, The—Bijou, Dubuque, Ia., 23-28.
D'Esmonds, The—Casto, Lowell, Mass., 23-28.
De Serris, Henriette—Casto, Lowell, Mass., 23-28.
De Varo and Curtis—Lyric, Lincoln, Neb., 23-28.
De Witt, Burns and Torrence—Olympic, Chgo., 22-28, Haymarket, Chgo., 30-Feb. 4.
Dean, Cliff—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
Delmore and Darrell—Unique, Minneapolis, 23-28.
Delmore and Lee—Hopkins', Louisville, 23-28, Hopkins', Memphis, 30-Feb. 4.
Delmore Sisters—Shea's, Toronto, 23-28.
Dell' Oro, Luigi—Howard, Boston, 22-28.
Deonzo, George—Lyceum, 'Frisco, 23-28.
Derenda and Green—Empire Palace, Johannesburg, South Africa, Dec. 17-April 2.
Deveau, Hubert—Orph., Omaha, 22-28, Orph., Minneapolis, 29-Feb. 4.
Devoy, Emmett—Portland, Port., Me., 23-28.
Dinus Troupe—M. H., Boston, 23-28.
Dixon and Holmes—Pastor's, N. Y., 9-28, Keith's, N. Y., 30-Feb. 4.
Doherty Poodles—Keith's, N. Y., 23-28.
**DOHERTY SISTERS**—Ronachers, Vienna, Austria, 1-31, Hansa, Hamburg, Germany, Feb. 1-28.
Dolan and Lenharr—Keith's, Prov., 23-28.
Dollar Troupe—Shea's, Buffalo, 23-28.
Don and Thompson—Empire, Hoboken, N. J., 30-Feb. 4.
Donald, Della—Proctor's 23d St., 23-28.
Donovan, James B.—Casto, Fall River, Mass., 23-28.
Doone, Allen—Poli's, Waterbury, Conn., 23-28.
**DOWNS, T. NELSON**—Barrasford Tour, Eng., 2-Feb. 25.
Doyle and Emerson—New Bedford, Mass., 23-28, Brockton, 30-Feb. 4.
Dresser, Louise—Keith's, N. Y., 23-28.
Duffin-Redcay Troupe—Haymarket, Chgo., 23-28.
Duffy, Sawtelle and Duffy—Columbia, Cincinnati, 23-28.
Dumonds, Three—Circle, N. Y., 23-28.
Duncan, A. O.—Temple, Detroit, 23-28.
Dunbars, Four Casting—Keith's, Boston, 23-28.
Dupont, Mary—Park, Youngstown, O., 23-28, Cook's, Rochester, N. Y., 30-Feb. 4.
Eckert and Berg—Hathaway's, New Bedford, Mass., 23-28.
**ECKHOFF AND GORDON**—Park, Worcester, Mass., 23-28.
Edwards and Bliss—Proctor's 23d St., 23-28.
Eldridge, Press—Shea's, Toronto, 23-28, Olympic, Chgo., 30-Feb. 4.
El Salto, Senorita—Pastor's, N. Y., 23-28.
Elton, Sam—Orph., Kansas City, 22-28.
Emmett, Gracie—Empire, Hoboken, N. J., 23-28.
Emmett, J. K.—Proctor's, Albany, 23-28.
Empire City Quartette—Keith's, Prov., 22-28.
Empire Comedy Four—Cook's, Rochester, N. Y., 30-Feb 4.
English Girls, Eight—Circle, N. Y., 23-28.
Epps and Loretta—London, London, Can., 23-28.
Ernest, Charles—Poli's, Springfield, Mass., 23-28.
Ernest, Prince—Pastor's, N. Y., 23-28.
Evans, George—Keith's, Boston, 23-28, Temple, Detroit, 30-Feb. 4.
Everhart, The Great—Apollo, Dusseldorf, Germany, 1-31, Brattenberg, Leipsig, Feb. 1-28.
Fadette's Orchestra—Temple, Detroit, 23-28, Olympic, Chgo., 30-Feb. 4.
Fantas, Two—Lyceum, Provo, Utah, 23-28, Lyric, Denver, 30-Feb. 4.
Felix and Berry—Hopkins', Louisville, 22-28.
Ferguson and Passmore—Grand, Milwaukee, 23-29.
Female Drummers' Quartette—Casto, Lowell, Mass., 23-28.
Fields and Dupree—Pastor's, N. Y., 23-28.
Fields, Happy Fanny—Empire, Cardiff, Wales, 23-28, Empire, Swansea, 30-Feb. 4.
Fields, Nettie—C. O. H., Chgo., 23-28.
**FIELDS, W. C.**—Princess, Manchester, Eng., 19-March 30.
Finlay and Burke—Orph., Bklyn., 23-28.
Filson and Errol—Grand, Indianapolis, 23-28, Hopkins', Louisville, 30-Feb. 4.
Fisher and Johnson—Olympic, Chgo., 23-28.
Fiske and McDonough—Royal, Oldham, Eng., 23-29, Empire, Hull, 30-Feb. 4.
Fitzgerald, H. V.—Orph., Los Angeles, 23-Feb. 4.
Fitzgibbon-McCoy Trio—Keith's, Portland, Me., 23-28.
**FLETCHER, CHARLES LEONARD**—Orph., New Or., 23-28.
Flood Brothers—Proctor's 58th St., 23-28.
Florde, Nellie—Trent, Trenton, N. J., 23-28.
Flynn, Barney and Dolly—Howard, Boston, 23-28.
Flynn, Joe—Keith's, N. Y., 23-28.
Ford and Wilson—Orph., Kansas City, 22-28.
Foster, Ed—Arcade, Toledo, 22-28.
Fowler, Bertie—Grand, Nashville, 23-28.
Fox and Hughes—Crystal, St. Joe, Mo., Feb. 5-11.
Fox and Melville—Parthenon, Liverpool, 22-28.
Fox, Della—Victoria, N. Y., 23-28.
Foy and Clarke—Keith's, Phila., 23-28, Keith's, Prov., 30-Feb. 4.
Frank and Bob—Haymarket, Chgo., 23-28, Columbia, St. Louis, 30-Feb. 4.
Freeze Brothers—People's, Cedar Rapids, Ia., 23-28.
Frobel and Ruge—Moulin Rouge, Paris, 1-31.
Fuller, Ida—Circus Bush, Berlin, Germany, 16-31.
Gagnoux, The—Cook's, Rochester, N. Y., 23-28.
Gardner Children, Three—Novelty, Denver, 23-28.
Gardner and Golden—Yale's, Kansas City, 23-28.
Gardner and Maddern—M. H., Boston, 23-28.
Gardiner and Vincent—Poli's, Springfield, Mass., 23-28.
Gardner, West and Sunshine—C. O. H., Chgo., 23-28.
Gardiner, Jack—Orph., New Or., 22-28.
Garson, Marion—Orph., Bklyn., 23-28.
Gavin, Platt and Peaches—Howard, Boston, 22-28, Empire, Hoboken, N. J., 30-Feb. 4.
Genaro and Bailey—Pastor's, N. Y., 23-28.
Genaro and Theol—Casino, Paris, France, 1-31, Vienna, Austria, Feb. 1-28.
Gerard, Francis—H. and B., Bklyn., 30-Feb. 4.
Gibson and Nash—Earle, Pueblo, Col., 23-28.
Gilbert, John D.—Howard, Boston, 23-28.
Gilfoil, Harry—Circle, N. Y., 23-28.
Gillihan and Murray—Columbia, Cincinnati, 23-28.
Girard and Gardner—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
Glinseretti Troupe—Victoria, N. Y., 23-28.
Glose, Augusta—Orph., Minneapolis, 22-28, Olympic, Chgo., 30-Feb. 4.
Gloss and Son, Charles—C. O. H., Chgo., 23-28.
Goetz and Nelson—Keith's, Prov., 23-28.
Golden, George Fuller—Proctor's 58th St., 23-28.
Gordon, Don and Mae—Bijou, La Crosse, Wis., 23-28.
Gorman and West—Keith's, Phila., 23-28.
Grand Opera Trio—H. and B., Bklyn., 23-28, Keith's, Prov. 30-Feb. 4.
Green and Werner—Trent, Trenton, N. J., 23-28, Shea's, Buffalo, 30-Feb. 4.
Gregory and Wood—Trent, Trenton, N. J., 23-28.
Griff, Freres—Proctor's 125th St., 23-28.
Grover, Mildred—Orph., Omaha, 23-28.
Haines and Vidocq—Columbia, St. Louis, 23-28 C. O. H., Chgo., 30-Feb. 4.
Apollo, Vienna, Austria, Feb. 1-28.
Hall, Pauline—Keith's, Phila., 23-28.
Hale and Francis—Apollo, Berlin, Germany, 1-31.
Hallman and Collins—Casto, Fall River, Mass., 23-28.
Hammond and Forrester—Castle, Bloomington, Ill., 23-28.
Harding and Ah Sid—Keeney's, Bklyn., 23-28.
Harmony Four—Lyceum, London, Eng., 16-Feb. 4.
Harper, Deamond and Bailey—Poli's, New Haven, Conn., 23-28.
Harrington, Dan J.—Howard, Boston, 23-28.
Haskell, Loney—Poli's, New Haven, Conn., 23-28, Poli's, Springfield, Mass., 30-Feb. 4.
Hathaway and Walton—Portland, Port., Me., 23-28.
Hawkins, Lew—Hopkins', Louisville, 22-28.
Hayman and Franklin—Tivoli, Leeds, Eng., 23-28, Hippodrome, St. Helens, 30-Feb. 4.
Heclow, Charles—Unique, Minneapolis, 23-28, Unique, La Crosse, Wis., 30-Feb. 4.
Heclow, Marie—Castle, Bloomington, 23-28, Weast's, Peoria, Ill., 30-Feb. 4.
Hedrix and Prescott—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
**HELENA, EDITH**—Victoria, N. Y., 23-28.
Hengler Sisters—H. and B., Chgo., 23-28.
Hennings, Lewis and Hennings—Orph., St. Joe, 22-28, Orph., Omaha, 29-Feb. 4.
Henry, Eugene—Unique, Indianapolis, 23-28.
Herbert's Dogs—Poli's, New Haven, Conn., 23-28.
Herrmann, Adelaide—Keith's, N. Y., 30-Feb. 4.
**HERRMANN THE GREAT**—Orph., Kansas City, 22-28, Orph., Omaha, 29-Feb. 4.
Herzog's Horses—G. O. H., Pittsburgh, 23-28, Maryland, Balto., 30-Feb. 4.
Hickey and Nelson—Shea's, Buffalo, 23-28.
Hill and Sylviani—Maryland, Balto., 30-Feb. 4.
Hill and Whittaker—H. and B., Bklyn., 23-28.
Hines and Remington—Proctor's, Albany, 23-28.
Hoey and Lee—H. and S., N. Y., 23-28.
Hoey, Johnnie—Trent, Trenton, N. J., 23-28.
Horgan, Ernest—Howard, Boston, 23-28.
Holdsworth, The—Unique, Eau Claire, Wis., 23-28, Bijou, Duluth, Minn., 30-Feb. 4.
Holcombe, Curtis and Webb—Orph., Utica, N. Y., 23-28.
Howard and Bland—Garrick, Wilmington, Del., 23-28, Maryland, Balto., 30-Feb. 4.
Howard and North—Victoria, N. Y., 23-28, Keith's, Prov., 30-Feb. 4.
Howard Brothers—Keith's, Cleveland, 23-28.
Hoyt, Add—G. O. H., Pittsburgh, 23-28.
Hughes and Hazelton—Keeney's, Bklyn., 23-28.
Hughes Musical Trio—M. H., Boston, 23-28.
Huntings, Four—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
Hussey, George—Proctor's 5th Ave., 23-28.
Hyde and Heath—Fisher's 'Frisco, 23-30.
Inness and Ryan—Atlantic Garden, N. Y., 23-28.
Jackson and Douglass—C. O. H., Chgo., 23-28.
Jackson Family—Hathaway's, New Bedford, Mass., 23-28.
Jacksons, Three—H. and B., Bklyn., 23-28.
Jewell's Manikins—Poli's, New Haven, Conn., 23-28.
Jiu Jitsu—Victoria, N. Y., 23-28.
Johnson and Dean—Wintergarten, Berlin, Germany, 1-31, Apollo, Nuremberg, Feb. 1-15.
Johnson and Wells—Jack's, Chgo., 22-28, Orph., Utica, N. Y., 30-Feb. 4.
Johnson, Sabel—Howard, Boston, 23-28.
Johnstone and Barney—Poli's, Hartford, Conn., 23-28.
Jones, Carolyn—Haymarket, Chgo., 23-28.
Jose, R. J.—Keith's, Boston, 23-28.
Josselyn Trio—Orph. St. Joseph, Mo., 23-28.
Kauffmann Troupe—Proctor's, Albany, 23-28.
Kaufman, Reba—Alhambra, London—indefinite.
Keatons, Three—Proctor's, Newark, 23-28, Proctor's, 23d St., 30-Feb. 4.
Keenan, Frank—Keith's, Balto., 23-28.
Keene, Mattie—Casto, Lawrence, Mass., 23-28.
Kelcy, Mr. and Mrs. Alfred—Keith's, Phila., 23-28, Keith's, N. Y., 30-Feb. 4.
Kelly and Violette—Shea's, Buffalo, 23-28.
Kelly, John T.—Orph., Bklyn., 23-28.
Kenna, Charles—H. and S., N. Y., 30-Feb. 4.
Kennedy and Quatrelli—Shea's, Buffalo, 23-28.
Kenyon and De Ganno—Bijou, Duluth, Minn., 23-28.
Keough and Ballard—Cook's, Rochester, N. Y., 23-28, Arcade, Toledo, 30-Feb. 4.
Klein and Clifton—Cook's, Rochester, N. Y., 23-28.
Klein, Otts and Nicholson—Haymarket, N. Y., 23-28, Columbia, St. Louis, 30-Feb. 4.
Knight Brothers and Sawtelle—Grand, Indianapolis, 23-28.
Knowles, R. G.—Victoria, N. Y., 23-28.
Koch, Arno—Watson's, Bklyn., 23-28.
Kollins and Wilson—Chutes, 'Frisco, 23-28.
Koppe and Koppe—Pastor's, N. Y., 23-28.
Kosciusko and Smith—Bijou, Blyn., 23-28, Proctor's 5th Ave., 30-Feb. 4.
Kurtis' Dogs—Haymarket, Chgo., 23-28, Columbia, St. Louis, 30-Feb. 4.
La Clair and West—Wirth's, Omaha, 23-28.
La Estellita, Mlle.—Keith's, N. Y., 23-28.
Lambert and Price—Arcade, Toledo, 22-28.
Lane, Arthur—Star, Portland, Ore.—indefinite.
Lapponi, Irina—Empire, Hoboken, N. J., 23-28.
Latina—Keith's, Cleveland, 30-Feb. 4.
Latona, Frank and Jen—Orph., Denver, 30-Feb. 4.
Latoska, Phil—Unique, Los Angeles, 23-28.
La Tour, Irene—Academy, Haverhill, 23-28.
La Vardo and Huard—London, London, Can., 23-28.
Lavender and Tomson—H. and B., Bklyn., 23-28.
La Vine and Waltone—Peoria, Ill., 23-28, Des Moines, Ia., 30-Feb. 4.
La Vine-Cimaron Trio—Keith's, Cleveland, 23-28.
Lawrence and Harrington—Pastor's, N. Y., 23-28.
Lawrence, Al.—Lyceum, London, 23-Feb. 18.
Lawson and Curtis—Castle, Bloomington, Ill., 23-28.
Lawson and Namon—Grand, Nashville, 23-28.
Leggett, Dick—G. O. H., Pittsburgh, 22-28.
Leipzig, Nate—Orph., Utica, N. Y., 23-28, Mohawk, Schenectady, 30-Feb. 4.
Leonard Sisters—Ben's, Escanaba, Mich., 23-28.
Le Roy and Woodford—Keeney's, Bklyn., 23-28.
Leslie, Eddie—G. O. H., Butte, Mont., 23-Feb. 18.
Leslie, Mildred—A. and S., Boston, 23-28.
Levino, Dolph and Susie—Coliseum, London—indefinite.
Lewis, Maude Elliott—Casto, Lowell, Mass., 23-28.
Lilliput Trio—Proctor's 23d St., 23-28.
Litchfield, Mr. and Mrs. Neil—Holloway, London, 23-28.
Littlefield, Charles W.—Keith's, N. Y., 23-28.
Lloyd, Herbert—Apollo, Dusseldorf, Germany, 16-Feb. 1.
Lloyd's Siberian Wolfhounds—Keith's, Phila., 23-28.
Lowande and Wilson—Poli's, Bridgeport, Conn., 23-28.
Lucie and Viate—Orph., New Orleans, 22-28.
Luigi Brothers—Columbia, Boston, 23-28.
Lutz Brothers—Newark, N. J., 23-28.
Lynotte Sisters—Proctor's, Newark, N. J., 23-28.
McAvoy, Charles—Proctor's 5th Ave., 23-28.
McCabe, Sabine and Vera—Proctor's, Newark, N. J., 23-28.
McCarthy, Myles—Haymarket, Chgo., 23-28.
McCord, Lewis—H. and B., Bklyn., 23-28, H. and S., N. Y., 30-Feb. 4.
McCue and Cahill—H. and S., N. Y., 23-28.
McIntyre and Heath—Orph., Denver, 30-Feb. 4.
McKinley, Mabel—C. O. H., Chgo., 23-28.
McKinnon and Reed—Gaiety, Springfield, Ill., 23-28.
McKusic and Chadney—Proctor's, Newark, N. J., 23-28.
**M'MAHON'S WATERMELON GIRLS**—C. O. H., Chgo., 23-28.
**MACARTE SISTERS**—Noveau Cirque, Ghent, Belgium, 16-31, Stoke-on-Trent, Eng., Feb. 6-11.
Macdonald, James F.—Orph., 'Frisco, 30-Feb. 14.
Macy and Hall—Empire, Hoboken, N. J., 23-28.
Madcaps, Four—Columbia, St. Louis, 23-28, C. O. H., Chgo., 30-Feb. 4.
Madden, Mary—M. H., Boston, 23-28.
Magic Kettle—Poli Circuit, Springfield, Mass., 23-28.
Main's Elephants, Walter L.—Temple, Detroit, 23-28.
Marco Twins—Grand, Nashville, 22-28.
Marcus and Gartelle—Trent, Trenton, N. J., 23-28.
Marshall—Family, Lancaster, Pa., 23-28.
Martha—Circle, N. Y., 23-28.
Martine Brothers—Scala, Copenhagen, Denmark, 1-30, Wintergarten, Berlin, Feb. 1-28.
Martin and Ridgway—Casto, Lowell, Mass., 23-28.
Martini and Maximillian—Keith's, Boston, 23-28.
Mason and Keeler—Orph., Kansas City, 22-28.
Mason's Society Belles—Columbia, Cincinnati, 23-28.
Massey and Kramer—Crystal, Salida, Col., 23-28.
Mathews and Ashley—Proctor's 58th St., 23-28.
Maxwell and Simpson—Keith's, Phila., 23-28.
Mazuz and Mazette—Poli's, Springfield, Mass., 23-28.
Medallion Trio—Watson's, Bklyn., 23-28.
Meier and Mora—Alhambra, Paris, France, 9-28, Lyceum, London, Eng., 30-Feb. 25.
Melich's Birds—Orph., New Orleans, 22-28.
Melini—Paris, 1-20, Monte Carlo, 22-Feb. 1.
Melrose Troupe—C. O. H., Chgo., 23-28.
Melville and Azelle—Arcade, Toledo, 22-28.
Melville and Stetson—Proctor's 58th St., 23-28.
Meredith Duo—London, London, Can., 23-28.
**MEREDITH SISTERS**—Empire, New Cross, Eng., 30-Feb. 4.
Merritt, Hal—Shea's, Toronto, 23-28, Keith's, Prov., 30-Feb. 4.
Messenger Boys' Trio—Hathaway's, New Bedford, Mass., 23-28.
Metropolitan Grand Opera Quartette—Temple, Detroit, 22-28.
Metzetti Troupe—Orph., Bklyn., 23-28.
Miaco and Adeline—A. and S., Boston, 23-28.
Midgeley and Carlisle—Poli's, Bridgeport, Conn., 22-28.
Mignani Family—Victoria, N. Y., 23-28.
Miles and Raymond—Hathaway's, New Bedford, Mass., 23-28.
Miles-Stavordale Quintette—Maryland, Balto., 22-28.
Miller, Bruce—Olympic, Chgo., 23-28.
Miller, Thomas R.—Family, Lancaster, Pa., 23-28.
Millman Trio—Keith's, Portland, Me., 23-28.
Mitchells, Three—Keith's, Boston, 23-28.
Monroe and Parket—A. and S., Boston, 23-28.
Mooney and Holbein—Shea's, Toronto, 23-28.
Moore and Littlefield—Orph., Bklyn., 23-28.
Morris, May—A. and S., Boston, 23-28.
Morton and Elliott—Chester, Empire, Man., 23-28.
Morton, James J.—C. O. H., Chgo., 23-28.
Mortons, Four—Keith's, Phila., 23-28.
Mosher's Bull Terriers—Pastor's, N. Y., 23-28.
**MOTOGIRL, LA CREATRICE**—Coliseo, Lisbon, Portugal, 16-31, Touring Spain, Feb. 1-28.
Mowatts, Five—Grand, Indianapolis, 23-28.
Mozarto—Proctor's 125th St., 23-28.
Mullen, Ed—Keith's, Boston, 23-28.
Murphy and Francis—Temple, Detroit, 23-28.
Murphy and Nichols—H. and S., N. Y., 23-28, Trent, Trenton, N. J., 30-Feb. 4.
Murphy and Willard—Maryland, Balto., 22-28, Keith's, Phila., 30-Feb. 4.
Murphy, Mr. and Mrs. Mark—Orph., New Or., 22-28.
Murray, Elizabeth—Temple, Detroit, 22-28.
Naomi Sisters—H. and B., Chgo., 23-28.
National Trio—Keith's, Phila., 23-28.
Navajo Girls—Shea's, Toronto, 23-28, Shea's, Buffalo, 30-Feb. 4.
Nessen and Nessen—Keith's, Boston, 23-28.
Newell and Niblo—Orph., Denver, 22-28.
Nibbe and Bordeaux—Olympic, Chgo., 23-28.
**NIBLO, FRED**—Keith's, Cleveland, 23-28, G. O. H., Pittsburgh, 30-Feb. 4.
Night in Venice, A—Chase's, Wash., 23-28.
Norman, Mary—Keith's, Boston, 23-28.
Norton and Nicholson—Haymarket, Chgo., 23-28, Columbia, St. Louis, Feb. 1-20.
Norworth, Jack—Keith's, N. Y., 23-28.
Ober, George—Orph., Utica, N. Y., 23-28.
Obersteler Troupe—H. and S., N. Y., 23-28.
O'Brien and Havel—Victoria, N. Y., 23-28, Maryland, Balto., 30-Feb. 4.
Olive, Mlle.—Keeney's, Bklyn., 23-28.
Olopas, Les—Proctor's, Newark, N. J., 23-28.
Olson Brothers—Poli's, Springfield, Mass., 23-28.
**ONRI, ADELE PURVIS**—New York, 23-28.
O'Rourke and Burnette—Haymarket, Chgo., 23-28.
Orpheus Comedy Four—G. O. H., Pittsburgh, 23-28, Keith's, Cleveland, 30-Feb. 4.
Osterman, Kathryn—Shea's, Toronto, 23-28.
Palotta, Grace—Orph., Denver, 30-Feb. 4.
Papinta—Keith's, Boston, 23-28.
Parr, Helen—A. and S., Boston, 23-28.
Pascoe and Wilcox—Proctor's 23d St., 23-28.
Patty Brothers—H. and S., N. Y., 23-28.
Paulton and Dooley—Grand, Indianapolis, 23-28.
Peri Sisters, Six—Proctor's 23d St., 23-28.
Petet Family—Arcade, Toledo, 22-28.
Pierce and Maizie—H. and B., Bklyn., 23-28, H. and S., N. Y., 30-Feb. 6.
Polk and Kollins—Hopkins', Louisville, 22-28.
Powell's Marionettes—G. O. H., Pittsburgh, 23-28.
Pryors, The—Pastor's, N. Y., 23-28.
Pucks, Two—Olympic, Chgo., 23-28.
Quigley Brothers—Orph., Omaha, 22-28.
Radford and Valentine—Melini's, Hanover, Germany, 16-31, Circle Variete, Ghent, Belgium, Feb. 1-28.
Rado and Bertram—Family, Lancaster, Pa., 23-28.
Rae and Browche—Keith's, Phila., 23-28, Keith's, Prov., 30-Feb. 4.
Raimund and Good—Haymarket, Chgo., 23-28.
Ramoniers, The—C. O. H., Chgo., 23-28.
Rastus and Banks—Empire, Glasgow, Scot., 23-28, Empire, Belfast, Ire., 30-Feb. 4.
Raymond and Caverly—C. O. H., Chgo., 23-28.
Raymond and Tricey—Unique,

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Mabel McKinley's engagement at the Chicago Opera House was so successful that she was re-engaged for this week. Bill includes James J. Morton, Raymond and Caverly, the Rambniers, Josephine Ainsley, Roscoe and Sims, Charles Gloss and Son, Barry and Wolford, McMahon's Minstrel Maids, Melrose Troupe, Carter and Waters, Gardner, West and Sunshine, Nettie Fields, Jackson and Douglas, James and Celia Welsh, and Will Williams.==Haymarket: Myles McCarthy and co., Simon and Gardner, Norton and Nicholson, Carrie Scott, O'Rourke and Burnett Trio, Kurtis' dogs, Brothers Bronson, Gus Williams, Klein, Ott Brothers and Nickerson, Harriet Strakosch, Marvelous Frank and Bob, Herbert Brooks, Raimund and Good, Carolyn Jones, and Merry Moments Trio.==Hyde and Behman's: An operetta, The Sunny South, with cast of twelve, heads the bill. Jane Courthope and co. in Fisherman's Luck, Mons. Albany, Basque Quartette, Four Alvinos, Adlmini and Taylor, May Belfort, Slater and Williams, and Sisters Noami.==Olympic: Staley and Birbeck, Lew Sully, Dorothy Russell, Bellman and Moore, Two Pucks, Nibbe and Bordeaux, Bruce Miller, Mr. and Mrs. Beemer, Duffin-Redcay Troupe, Harry Thomson, De Witt, Burns and Torrence, Apollo, Fisher and Johnson, Blanche Sharp, White Brothers.==Trocadero: The Imperials.==Jack's: May Howard and stock.==Folly: Vanity Fair Extravaganza.==Items: Harriet Avery Strakosch and Marvelous Frank and Bob were hits at the Olympic last week, and Myles McCarthy's A Race Tout's Dream was cordially received. Other hits of the week were Burton and Brooks, Hickey and Nelson, and Mabel McKinley at the C. O. H., and Van Fossen and Macauley, Celina Bobe, Basque Quartette, and Four Alvinos at Hyde and Behman's, where the entire bill was unusually good and refined.—Rumor says Cleveland's may reopen. O. L. COLBURN.

**BOSTON, MASS.**—Paninta remains for one more week at Keith's, where her dances are repeating the success that they have won in the past. Rumor has it that she will retire at the conclusion of the season. Mary Norman heads the bill, her first engagement in five years, and the programme also includes George Evans, Martini and Maxmillian, R. J. Jose, Casting Dunbars, Searl and Violet Allen Three Mitchells, Floy Redledge, Yackley and Burrell, Ed Mulle, Hesson and Hesson, Jack Lyle, and Rose Wentworth's equestrian novelty.==Rooney's Street Urchins head the bill at Boston Music Hall, the other engagements being Knox Wilson, Gardner and Maddern, Jack Theo Trio, Mary Madden, Hughes Musical Trio, and the Dinus, acrobats.==The Kentucky Belles are at the Columbia, with Reid and Gilbert, Terry and Elmer, and others.==Reno and Richards head the bill at the Howard Athenaeum. Others are Ernest Hogan, Three Tassamiers, Luigi Dell Oro, John D. Gilbert, Sabel Johnson, Gavin and Platt, Alpha Trio, Rose Aguinaldo, Crotty Trio, Dan J. Barrington, Archer Trio, Clifford and Raynard, Whelter and Whelley, and the Flynns.==With the Brigadier Burlesquers at the Palace this week are Edmund Hayes, Nelson Comiques, the Three Kuhns, Jack Symonds, the Garricoe Sisters, and Jeannette Young.==With Al. Reeves' co. at the Lyceum are Harry Devine, Andy Lewis, Louise Auber, and Belle Williams.==The features at Austin and Stone's are May Morris, Mildred Leslie, Helen Parr, May Collins, Fred Stiles, Tom Bateman, Miaco and Adeline, Monroe and Parker, Adams and Mack, Benedict and Powell Rochefort, May and Blanche, and Violet Sisters. JAY BENTON.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, res. mgr.): The bill 16-21 was headed by a new pantomimic act called High Jinks. Luigi Del Oro, Lyric Trio, Sherman and De Forrest, Martini and Maxmillian and Dora Pelletier, Emmet De Voy and co., Four Sensational Boises, Mayme Remington and her Buster Brownies, Margaret Scott, Simmons and White, and Wilson and Davis were the others. Business large. 23-28: Liquid Air, Grace Cameron, Empire City Quartette, and others.==Westminster (George H. Batcheller, mgr.): Large houses 16-21, with a capital entertainment by Brigadier Burlesquers, headed by Edmund Hayes. Trocaderos 23-28.==Item: R. J. Jose was ill and unable to appear in the Keith bill 16-21. His place was taken by the Lyric Trio, a Providence musical team, consisting of Frank Murdy, Madge Hart and T. J. Hart, who were splendidly received. HOWARD C. RIPLEY.

**KANSAS CITY, MO.**—The Orpheum bill was of standard merit week of 15-21, business being big. Webb's seals were remarkable. Mr. and Mrs. Mark Murphy in The Coal Strike and Charles Leonard Fletcher's impersonations won decided favor, while Jack Gardner's monologue was well received. Latina, Bob and George Quigley, and Hubert De Veau made up the remainder of the bill, all sharing in the applause.==Yale's continues to big business, with Phil and Carrie Russell, Gibson and Nash, the Randolphs, Onka Yukaws, George Brockout, and Frank Groh.==The National offered its best bill of the season. Herbert and Welling, Carlo Portello, Mayer and Irwin, William Rogers, and De Monde and Dinsmore were well received. Business good.==The Gay Masqueraders proved a very entertaining attraction at the Century 15-21 and played to good business. Reilly and Woods 22-28. D. KEEDY CAMPBELL.

**JERSEY CITY, N. J.**—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Fred Irwin's Big Show came 16-21 to good business, giving fair satisfaction. Rose Sydell's London Belles 23-28. Transatlantics 30-Feb. 4.==Items: The T. M. A. will have a social session 22. The lodge is in receipt of a letter of thanks from the mother of Floy Wayne, the girl who was asphyxiated here recently. When the accident occurred the lodge took charge of her remains.—Appearing at the Republican stag 16 were George Leonard, Carrie West, Harry Edwards, James McKiernan, Hattie North, Patrick Kelly, and Frank Chapman.—At the Foresters' benefit 18 were Flossie Allen, Courtney and Dunn, John Nestor, Beach and Bechler, and Driscoll and Stevens.—At the Jersey City Club 19 were Burnett and Weyerson, Flossie Allen, Greg Patti, Pauline Wells and her "picks," and Koppe and Koppe. WALTER C. SMITH.

**NEWARK, N. J.**—Proctor's: S. R. O. was the order of things 16-21. Imperial Japanese Guards, Rose Stahl and co., Mr. and Mrs. Gardner Crane, Mart King, the Valdares, McCune and Cahill, Rice Family, and George Hussey.==Waldmann's: The Bohemian Burlesquers entertained large houses 16-21. Sam Devere's co. 23-28.==Items: Friends of George A. McDermott are congratulating him on his promotion from assostant treasurer to superintendent of Proctor's.—Mart King, appearing at Proctor's 16-21, is a native Newarker. The applause greeting him 16 continued for several minutes and was renewed after a large floral horseshoe, the gift of the Knights of Columbus, of which he is a member, was passed across the footlights. FREDERIC T. MARSH.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.): Week 16-21, house packed as usual. A capital bill headed by the Ten Ichi Troupe. Others well received were Mr. and Mrs. Perkins, Miles-Stavordale Quintette, McCabe, Sabine and Vera, Pierce and Malzee, Michael Braham and dog, Paulo and Marlow, Archer and Crocker. Week 23-28: Kaufmann Troupe, J. K. Emmet and Anna Mortland, and Hines and Remington.==Gaiety (Howard B. Nichols, mgr.): Al. Reeves' co. 12-14 entertained packed houses. Trocaderos 16-18: good co.: won favor; big business. High Rollers 19-21 opened to capacity. Jolly Grass Widows 23-25. Cracker Jacks 26-28.==Item: Manager Nichols, of the Gaiety, is seriously ill. GEORGE W. HERRICK.

**PHILADELPHIA, PA.**—Keith's Chestnut Street presents a varied list, including Four Mortons, Foy and Clark, Tenbrooke, Lambert and co., Mr. and Mrs. Kelcey, the Boises, Maxwell and Simpson, Simmons and White, Rae and Brosche, Gorman and West, the Woodwards, National Trio, Ben Reinhold, and Pauline Hall.==The Trocadero has Fred Irwin's co., with Zeb and Zarrow, George Kline, Rhoda Bernard, Jessie Moore, and Maggie Brunett.==At the Lyceum the Bowery Burlesquers include Taylor Trio, Belle Veola, and the Davenports.==The Bon Ton has Mlle. Theo, Boyce Brothers, Walton Sisters, Rose Jeannette, Jim Murray, and Marello Brothers.==The Museum has for its big card Ablott Parker, while in the theatre vaudeville acts are given. S. FERNBERGER.

**INDIANAPOLIS, IND.**—Grand (Shafer Ziegler, mgr.): Winona Shannon in His Long Lost Child was headliner week 16-21. De Witt, Burns and Torrance pleased. Techow's cats are well trained. Others were St. Onge Brothers, Wynne Winslow, Gillihan and Murray, Society Belles, Duffy, Sawtelle and Duffy. Business excellent. Paul Conchas 23.==Empire (Charles Zimmerman, mgr.): Vanity Fair Extravaganza co. week 16-21. Good houses. Gay Masqueraders 23.==Unique (R. B. Thorbus, mgr.): Good bill drew well week 16-21.==Item: Louis Weslyn Jones, who recently returned from England as press representative with the Kilties Band, is now acting in the same capacity at the Grand. PEARL KIRKWOOD.

**LOS ANGELES, CAL.**—Orpheum (Clarence Drown, mgr.): The Orpheum Road Show made its annual appearance 9-15 and did a tremendous business. McIntyre and Heath were winners. Spessardy's bears and ponies and Albertina Melich's birds were excellent. The Latonas did a good turn in music and comedy, and Clarice Vance won favor. Grace Palotta and the Millinery Maids, Smirl and Kessner, and Probst, the great imitator, made up a great bill.==Casino (W. T. Wyatt, mgr.): On the programme 9-15 were Rance Smith, Deely and Shean, Jacques, Mollie Doten, Clive, and Harry Loraine. Business fair. DON W. CARLTON.

**OMAHA, NEB.**—The patrons of the Orpheum evidently like the bills, as they return in droves, but that for week 15 is more than usually good. A Bachelor's Trouble, given by Robert H. Hodge and co., is the headliner, and made a good impression. Hooked by Crook, by Mason and Keeler, is more amusing than ever. Werden and Gladdish and the Josselins are good. Sam Elton keeps us all on the nervous edge with his wonderful juggling act. Others were Augusta Glose and Flo Adler. Week 22: Mary Shaw, Josephine Sabel, Bob and George Quigley, Egbert Vanalstyne and Louise Henry, Mildred Grover, Rossi Brothers, and Hubert De Veau.
J. R. RINGWALT.

**DENVER, COL.**—Orpheum 9-14: Excellent bill drew packed houses. Mary Shaw, Phyllis Allen, and Alcide Capitaine made special hits. Others were Texana Sisters, Binns, Binns and Binns, Foster's dog, and Von Klein and Gibson. Week 16: Prosper Troupe, Colini-Clairons, Campbell and Johnson, James F. McDonald, the Gleesons and, Houlihan, Mitchell and Love, Three Keltons, Godfrey and Henderson (of Denver).==Lyric week 9: Coleman and Mexis, Harry Baker, Howard and Morris, Green and King, Robbins and Trenanan, and Warren and Howard.
MARY ALKIRE BELL.

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Week 16-21 capital bill, headed by Fanny Rice. It was Miss Rice's first visit here in vaudeville and she was given a royal reception and made a big hit. The Camille Comedy Trio were a close second. The Italian Operatic Trio sang well. Others were Carlin and Otto, Maginnie Family, Adair and Dolan, and Marion and Dean. The Carpenters' Union is grateful to Mr. Poli for his theatre and help 15, when a benefit was given for an unfortunate member.
JANE MARLIN.

**CINCINNATI, O.**—The Columbia bill 15-21 was excellent. Dorothy Russell made her first appearance in this city, singing admirably. Felix, Barry and Barry had a clever vehicle in The Boy Next Door, and Ryan and Richfield revived Mag Haggerty's Father with good results. Cooper and Robinson, Delmore and Lee, Paulton and Doley, Harry Thomson, and Elizabeth Murray were all above par.==Clark's Runaway Girls played at People's 15-21 to satisfactory business. H. A. SUTTON.

**WASHINGTON, D. C.**—Manager Chase's sixth anniversary as a successful manager was a great tribute to his popularity. Crowded houses all week. Week 23: Rose Stahl and co., Champagne Dancers, A Night in Venice, with E. and A. Cibelli and S. Sciarretti, Ward and Curran, Colby and Way, Carmen Sisters, and the Ariel Smiths. G. F. Golden, Ten Ichi, and May and Albaugh 30.==Knickerbocker Burlesquers are at Kernan's Lyceum.
JOHN T. WARDE.

**ST. LOUIS, MO.**—At the Standard week 22-28 the World Beaters are holding forth. Olio: Three Nudos, Dorsch and Russell, Caspar Nowak, Alexis and Schall, Bohannon and Corey, and Cissey Grant.==The Columbia week 23-29 has Haines and Vidocq, Girard and Gardner, Four Madcaps, Borani and Nevaro, Four Huntings, Ollie Young and Brother, Louis Brehany, Cliff Dean and co., Hedrix and Prescott, Lottie West Symonds, Leo Carrillio, and Fred and May Waddell.
J. A. NORTON.

**TORONTO, CAN.**—Shea's (M. Shea, mgr.): The programme 16-21 had many pleasing features. The S. R. O. sign was out on several occasions. Those responsible were Emmett Corrigan and co., Paul Spadoni, Nichols Sisters, Howard Brothers, A. O. Duncan, and Three Jacksons.==Star (F. W. Stair, mgr.): Packed houses greeted Bob Manchester's Cracker Jacks 16-21. Rentz-Santley co. 23-28.
STANLEY McKEOWN BROWN.

**BALTIMORE, MD.**—At the Maryland week 16 were Lewis McCord, the Six Glincerettis, Ward and Curren, Paul Barnes, Green and Warner, Ten Brooke, Lambert and co. and Tom Almond. Week 23: Frank Keenan, Calcedo, Frank Bush, Warren and Gardner, and others.==Roble's Knickerbockers were at the Monumental 16-21. Bryant's Extravaganza co. pleased 23-28. Bowery Burlesquers 30.
HAROLD RUTLEDGE.

**SAN FRANCISCO, CAL.**—Orpheum 8-15: Will Cressy and Blanche Dayne, Eleanor Falk, Nita Allen and co., Chassino, Kine and Gotthold, H. V. Fitzgerald, Douglas and Ford, and Four Bards.==Chutes 8-15: Wilson and Leicester, Four Gordons, Russell and O'Neil, Burton Bellringers, Eldrige and Mabel Lamson.==Fischer's 8-15: Good vaudeville bill to crowded houses. OSCAR SIDNEY FRANK.

**TOLEDO, O.**—Arcade: A fair bill was offered week 15-21, including the Demuths, Four American Trumpeters, White Yoki, Knight Brothers and Sawtelle, Princess Chinquilla, Empire Comedy Four, Piccolo Midgets.==Rose Hill's English Folly co. was the Empire bill and proved one of the best of the season. Business at both houses very good.
C. M. EDSON.

**BUFFALO, N. Y.**—Shea's offered week 16 The Sunny South, White and Stuart, Sinon and Paris, Kathryn Osterman and co. (big hit), Press Eldridge, Misses Delmore, Hal Merritt, Mooney and Holbein.==The Fay Foster co. was the excellent attraction at the Lafayette week 16. P. T. O'CONNOR.

**HARTFORD, CONN.**—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Week of 16 the Magic Kettle, Loney Haskell, Hal Godfrey and co., Colby and Way, Rio Brothers, and Coakley and McBride filled the house. A. DUMONT.

**CLEVELAND, O.**—Keith's Prospect (L. M. Elrick, mgr.): Bill 23-28: The Zanciys, Fred Niblo, Village Choir, Roches's animals, Lavine-Cimeron Trio, and Howard Brothers.==Rose Hill English Folly co. is at the Star 23-28. WILLIAM CRASTON.

**LONDON, CAN.**—London Theatre (C. W. Bennett, mgr.): Week 16-21: Shanty Town Trio, James and Devis, the San Marcos, Iva Donnette, Gourlay Brothers, Walter Brown and Ellie Sisters, A. P. Rostow, the Great Janson and co., and Sisters Rappo. The last three were particularly good. Business average. 23-28: Clark and Temple, Frederick Caldwell, Taylor and Fairman, Meredith Trio, La Varde and Huard, Epps and Loretta, the Wilsons.==Item: W. C. Fleming, who has been the acting manager here, has left to go with one of W. B. Watson's cos., and C. W. Bennett, the lessee of the house, has taken over the management himself.

**FALL RIVER, MASS.**—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Bill 16-21 was excellent. Ella Wheeler Wilcox's new play, Wife or Country, was given its initial performance 16 and scored a big hit. It is a strong and well written playlet, and in it Mattie Keene scored a big success. Her co. is excellent and the new play will be a winner. Sydney Grant pleased. Week 23-28: Eugenie Tessier, James B. Donovan, Takezerna Japanese Troupe, Hallman and Collins, Rena Arnold, the Taneans, and Yeager, Perrim and Yeager.==Bijou (C. E. Cook, mgr.) will open 30.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Bayliss, mgr.): Week 16-21: The Smedley-Arthur Sketch Club, Mazuz and Mazett, Mary Maddern, Zara and Stetson, Emerson and Omega, Gavin and Platt, Carr and Yule. Capacity business. For week 23-28: Seven Jacksons, Messenger Boys' Trio, Tascott, Miles and Raymond, Eckert and Berg, Saona.==Sheedy's (M. R. Sheedy, mgr.): Rawlins Brothers, local acrobats and hand balancers (professional debut), Martin and Doyle, Calhouns, Eddie Auger, and Elizabeth Miller 16-21. Big business.

**MINNEAPOLIS, MINN.**—The bill at the Orpheum was not up to the standard week 15. It was made up of Newell and Niblo, Irving Jones, Ching La Foo and his troupe of Oriental illusionists, Josephine Sabel, Hallen and Fuller, James H. Cullen, and Reed and Shaw. Williams and Tucker are the underline for week 22.==At the Unique we had Charles and Minnie Burroughs, Joseph McCauley, John A. West, Three Rays, and Brothers Hunt.==The Gay Morning Glories were the bill at the Dewey, headed by Clarence Wilbur and Constance Windom. Large houses were well pleased.

**LAWRENCE, MASS.**—Colonial (Weber and Rush, mgrs.; Barry T. O'Connell, res. mgr.): Week 16-21: Dan Quinlan and Keller Mack, Eckert and Berg, Keno, Welsh and Melrose, Barr and Evans, Shepard and Ward, Saona, and Jack Theo Trio. Fine bill; good business.==Casto (Al. Haynes, mgr.; Thomas J. Cash, res. mgr.): Week 16-21: Maud Elliott Lewis and co., Mazie Yale, Flo Sanford, Female Drummer Quartette, George B. Alexander, Martin and Ridgeway, Mr. and Mrs. D'Esmonde, and Madame Henrietta de Serris' Living Statuary. Business good.

**LANCASTER, PA.**—Family Theatre (Edward Mozart, mgr.): Very large houses ruled 16-21 and the following bill pleased: Henry and Young, McCloud and Melville, Millership Sisters, Harry De Esta, Sam Boydell, and Thomas R. Miller. For 23-28: Cal Stewart, Rado and Bertman, Marshall the Mystic, Allen and Delmain, Capital City Trio, and Thomas R. Miller.==Items: The Penn Theatre co., of this city, has leased the old Shamokin, Pa., theatre, and will run it in connection with the Family Theatre.

**PEORIA, ILL.**—Main Street (E. P. Churchill, mgr.): Week 15-22: The Albions, Zella Clayton, Peter J. Smith, Bandy and Wilson, Corbett and Forrester, Collins and Keene. Jammed houses; bill extra good, with Collins and Keene top-notchers.==Weast (C. F. Bartson, mgr.): Kates Brothers, Wharton and Leroy, Leonard and Drake, Gardner, West and Sunshine, and Gladys Carlton. Huge satisfaction to large attendance.==Jacobs (A. F. Jacobs, prop.): Excellent business.

**ROCHESTER, N. Y.**—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business big week 16-21. The bill included Ross and Fenton, Metropolitan Quartette, Dollar Troupe, Fred Niblo, Ward Baker (replacing Les Olopas, who canceled), Mathews and Ashley, and Murphy and Francis. Week 23-28: Valerie Bergere, Spook Minstrels, and others.==Corinthian (H. C. Jacobs, mgr.; Fred E. Strauss, res. mgr.): The Rentz-Santley co. to fine business 16-21. 23-28, Fay Foster co.

**LOWELL, MASS.**—Casto (Al. Haynes, mgr.; Frank G. Mack, res. mgr.): Week 16: Good bill; large houses. John and Carrie Mack, McGrath Brothers, Kelley and Adams, Major Doyle, Paul Stephens, Pauline Moran, Brown, Harris and Brown. Week 23: Madame Henriette De Serris' Living Statuary, Mazie Yale, Flo Sanford, Female Drummer Quartette, George B. Alexander Martin and Ridgway, Mr. and Mrs. D'Esmonde, Maud Elliott Lewis.

**BRIDGEPORT, CONN.**—Poli's (S. Z. Poli, prop.; J. D. Criddle, mgr.): Unusual business (even for Poli's) is the record for 16-21, mainly due to the reappearance here of Marion Barney, who played last Summer's stock leads so acceptably. She is accompanied by Menifee Johnstone and is playing The Golden Rose. Bouquets and curtain calls galore attested her popularity. Ford and Gehrue, Gasch Sisters, Joe Morris, Finlay and Burke, Olsen Brothers, and Lorraine and Gandy round out the bill.

**PORTLAND, ME.**—Portland Theatre (James E. Moore, mgr.): The bill week 16 included Japanese Troupe, Burke, La Rue and Inky Boys, Knox Wilson, George H. Wood, Doherty's poodles, Barry and Wilson, and Floye Redledge to splendid houses. Week 23: Ernest De Voy and co., Stuart Barnes, Millman Trio, Fitzgibbons-McCoy Trio, Bonita and her picks, and Hathaway and Wallace.==Item: George Wood, monologist, was taken ill 17 and canceled the rest of the week.

**NASHVILLE, TENN.**—Grand (Mrs. T. J. Boyle, mgr.): The vaudeville season opened 16-21 with flattering prospects. Hayes and Healy, Polk and Collins, and the Juggling Mortons made big hits. Others were Lawrence Crane, Esmerelda Sisters, Morrisey and Rich, Sailor and Barboratto, and kinodrome. Booked for 23-28: Sullivan and Pasquelena, Pete Baker, Lawson and Namon, and Bertie Fowler.

**TRENTON, N. J.**—Trent Theatre (Edward Renton, mgr.): A strong bill 16-21 embraced Paul Conchas, Three Keatons (big hit), Hughes Musical Trio, Frank Whitman, Mr. and Mrs. Allison, Roattino and Stevens, and Hughey Dougherty. For week 23: Frederick Bond and co., Greene and Werner, Mr. and Mrs. Gardner Crane, Nellie Florede, Johnnie Hoey, Marcus and Gartelle, Gregory and Wood.

**HOBOKEN, N. J.**—Empire (A. M. Bruggemann, prop.): A good bill played to large business 16-22. Le Roy and Clayton, Musical Kleist, Fagan and Byron, Charles Kenna, Harry Lemarr, Booker and Corbley, and Brothers Bright scored. Week 23-29: Gacie Emmett and co., Macy and Hall, Paul Barnes, Sammy Watson, Billy Carter, Irma Lappomi, Adair and Dahn.

**SPRINGFIELD, O.**—Orpheum (Orpheum Theatre Co., mgrs.): Week 16-21 John St. Leon and James McCusick, Guy Stone, Tom Delmore, Taylor and Fairman, and Joyer and Willetta to good patronage.==Item: O. P. Hall has severed his connection with the Orpheum after a fifteen weeks' engagement. He expects to open a new vaudeville theatre in this city in the near future.

**WORCESTER, MASS.**—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Milton and Dollie Nobles were the headliners of an excellent bill 16-21. Others were Vera King, Reno and Richards, Al Fields, Yackley and Bunnell, Conwell and Swan, Ed Mullen and dog. Good business.

**SCHENECTADY, N. Y.**—Mohawk Theatre (Weber and Rush, mgrs.): Week 16-21: A fine bill is delighting good houses. Those appearing are Carlton Macy Maud Edna Hall in A Timely Awakening, Charles F. Semon, Talbot and Rogers, Aerial Shaws, Cotton's donkeys, Edwards and Kernell, and Johnson, Davenport and Lorella.

**WINNIPEG, MAN.**—Dominion (M. Kyle, mgr.): Jundt and Ivora, and Delmore and Darrell, Blanche Bryant and J. Francis Abbott made hits 9-16. Caprice and J. W. Sherry appeared to advantage. Business good. The staff is as follows: M. Kyle, manager; H. Quinn, assistant manager and press agent; Professor Seifert, musical director; G. Vail, stage-manager.

**PORTLAND, ORE.**—Week 9-16: Grand: The Lyres, the Murphys, Jeanie Fletcher, Musical Bentley, Whitehead and Diamond, the Kronas, Alf. Bonner.==Lyric: Ashtan and Farrell, Kalkrauts and Wilson, the Mortons, Hennessey, Beatrice Fletcher, Thomas W. Ray.==Baker: Nagle and Adams, Perry and Whitting, Major Maguire, Leora, John Marks, John W. Woods.

**PAWTUCKET, R. I.**—New Theatre (J. W. Capron, mgr.): Week 16: Foley and Dale, Daisy Linden, Mackey and Clarke, Bobby Fields, Webster and Moriarty, Prof. Frank Chefolo, O'Brien and Lezzette. Fair business.==Boston Theatre (F. J. Langevin, mgr.): Wilbur Reane, Smith and Bennie, McDade and Welcome, Lew Morgan, Alice Fairbanks, Ben Johnson, Alexander and Hill, and Ed Meehan, to fair business.

**NEW ORLEANS, LA.**—St. Charles Orpheum (Thomas Winstine, mgr.): A fair bill and good attendance, with Jessie Barlett Davis as the headliner, 16-22. Others are Dillon Brothers, Ford Sisters, Antrim and Peters, Vernon, Russell and Locke, Howard's ponies and dogs.

**MONTREAL, CAN.**—Theatre Francais (J. B. Sparrow Amusement Co., mgrs.): The Broadway Burlesquers to fair business 16-21, but the co. is not up to much. Lola Milton does creditable work, and Adams and Drew are good. Next week, Cozy Corner Girls.

**SCRANTON, PA.**—Star (Alf. G. Herrington, mgr.): Sam Devere's co. 12-14; excellent business; good co. Bowery Burlesquers 16-18; excellent co.; big business. Majestics 19-21. Moonlight Maids 23-25. Bon Tons 26-28.

**SALEM, MASS.**—Mechanics' Hall (J. E. Moore, mgr.): The following artists are pleasing good houses 16-21: Rice and Cady, Mills and Morris, Pearl Danforth, Woodford's animals, Hill and Whitaker, Valveno Brothers, Lavender and Thomson.

**RACINE, WIS.**—Bijou (W. C. Tiede, mgr.): Bill is now changed twice each week. Business large. 15-22: Miss Laurens, Williams and Gordon, Master Slater and the Great Bremer, John and Nellie McCarthy, Rose and Lively, Alvoy and Sola.

**UTICA, N. Y.**—Orpheum (Wilmer and Vincent, props.): Powell's Electric Theatre, Johnson, Wilkes and Alexander, Joelson, Palmer and Joelson, Joe Flynn, D'Alma's dogs and monkeys, Earl and Earl, and the Helstons.

**WILMINGTON, DEL.**—Garrick (William L. Dockstader, mgr.): The Champagne Dancers, Frederick Bond and co., Murphy and Willard, Weeson, Walters and Weeson, Reno, Azora and Roberts, Sisters Carmen, and Zimmer 16-21. Fair houses.

**SCHENECTADY, N. Y.**—Mohawk Theatre (Weber and Rush, mgrs.): Week 16-21: A fine bill is delighting good houses. Those appearing are Carlton Macy Maud Edna Hall in A Timely Awakening, Charles F. Semon, Talbot and Rogers, Aerial Shaws, Cotton's donkeys, Edwards and Kernell, and Johnson, Davenport and Lorella.

**NORTH ADAMS, MASS.**—Richmond (William P. Meade, mgr.): Good business 16-21. Boniface and Walzinger, Lorre Trio, Louise Dresser, Horumann, and Jack Norworth scored.

**WATERBURY, CONN.**—Jacques (Jean Jacques, mgr.): Edgar Allen and co. in The Victor, Venella's horses, Three Westons, and the Messenger Boys' Trio to good business 16-21.

**READING, PA.**—Bijou (Updegraff and Brownell, mgrs.): Bryant's Australian Beauties 12-14; good performance and houses. Majestics 16-18; performance and business good.

**DES MOINES, IA.**—Bijou (Fred Buchanan, mgr.): Capacity business week 16-21. Bowery Newsboys' Quartette, E. Salto, Musical Martin, Lester and Moore are pleasing.

**PATERSON, N. J.**—Bijou (J. H. Rowley, mgr.): Thoroughbreds 16-21 pleased good audiences. Washburn and Flynn and Willie Weston made hits.


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JOE, MYRA, BUSTER and JINGLES KEATON

"The other night I thought I'd go and catch the bunch at Pastor's show.
There I saw, to my delight, billed "Extra Attraction"—3 Keatons To-night.
When Buster came out I loudly did roar; I laughed so hard my sides they got sore.
I looked around at the crowd, I was ashamed as could be;
But they were all laughing at Buster, so no one noticed me."—INNESS AND RYAN.

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"BABES OF THE JUNGLE."
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make good, although in a very hard place on the bill. Following the Fadettes, they are forced to work against a storm of applause, and quiet their audience. Maddox as the Messenger Boy is funny as ever, and his new partner makes an excellent straight man and is possessed of a really good voice."—*Rochester Times*.
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"King of the Wire"
THE REAL ATTRACTION, and consequently the big hit and drawing card on the Keith Circuit.
For dates or terms, write or wire as per route, or permanent address, 10 Union Square, New York.

The three slide-songs for the season of 1905 which have been posed for under the personal supervision of Charles K. Harris are his three new ballads. "I'm Trying So Hard to Forget You" will undoubtedly create much favorable comment. For beauty, posing, scenery and colorings the slides will surely be a surprise. "Down in the Vale of Shenandoah," which was posed in the Shenandoah Valley, is another set that must be seen to be appreciated. The moonlight scenes of the Shenandoah Valley always create a great deal of enthusiasm. "Why Don't They Play with Me?" the new child song, also has a beautiful set of colored illustrations. The snow scenes in this set of slides are most realistic.

The Pioneer Music Publishing Company, of Chicago, have moved their offices, and are now located at 203 Manhattan Building, in that city.

The following authors and composers, Clare Kummer, Benjamin Hapgood Burt, and George Whiting, have signed contracts to write exclusively for a term of years for Joseph W. Stern and Company.

Hugo Marks, musical director of Proctor's Twenty-third Street Theatre, composer of many popular instrumental numbers, is now connected with the Jerome H. Remick Publishing Company.

"Why Don't They Play with Me?" by Charles K. Harris, is being successfully sung by Nellie Hanley, Charles Falke, Davis and Wilson, Kelly and Gallott, Agnes Bayliss, George W. Jenkins, Inga Orna, Aurie Dagwell, Mabel Adams, Lillian Waltone, Helen Bertram, and many others.

George C. Boniface and Bertha Waltzinger are using "Back, Back, Back to Baltimore," in their act and report that it wins merited applause everywhere.

Evans and Shields' song, "Come, Take a Trip in My Air-Ship," is being used by Ethel Robinson, Belle Harvey, Esmerida Sisters, Artie Hall, Allan May, Kitty Mitchell, and Parker Sisters.

Warren and Gardner and McCue and Cahill have both included Williams and Van Alstyne's clever ballad, "In the Shade of the Old Apple Tree," in their repertoire and report success.

Frank D. Bryan's song, "It Makes Me Think of Home, Sweet Home," is being used by Corinne, also by Charles B. Lawlor and his clever daughters.

Charles K. Harris is now the editor and proprietor of three successful papers: The Charles K. Harris "Herald," in THE DRAMATIC MIRROR; the Charles K. Harris "Mascot," in the "Sunday Telegraph," and the Charles K. Harris "Success," in "The Stage." The Charles K. Harris "Herald" was the first of the little journals to make an appearance and will soon celebrate its first anniversary. Singers everywhere look for their names each week in the columns of the Harris papers.

Kennedy and Kennedy are featuring "Tommy" in their singing and dancing act.

The Brennans, with the New York Stars, are featuring the coon serenade, "Honey, I'm Waiting," by Feist and Barron.

Ernest Hogan's singing of two clever coon songs, "Shame on You" and "Dat Ain't the Kind of Grub I've Been Getting at Home," scored a big hit at Hammerstein's last week. These songs are among the best Mr. Hogan has ever sung.

Gardner and Vincent are using "Ma Lady Moon," published by Edwin S. Brill. Last week at Hurtig and Seamon's this song was one of the most successful numbers in their act.

"Foolin' You" and "Sadie, My Dusky Lady," are two leaders in the catalogue of the Theatrical Music Supply Company, 44 West Twenty-eighth Street, New York. These two songs have exceptionally catchy melodies.

"The Song Our Boys Sang," the nautical song, is being sung on the Keith Circuit by J. Aldrich Libbey. It is published by Peerless Publishing Company.

The Mexican Troubadours are using Setchell's march, "Our Director," and it never fails to score.

Doersch and Russell, with the World Beaters this season, are using "Karama" and "'Way Down East."

The Majestic Musical Four are featuring "Lazy Moon" as their principal number. This song makes a beautiful quartette number and is being received with much enthusiasm wherever presented.

The Novelty Comedy Four are using "The More I See of Other Girls, the Better I Like You," "Miss Katy Did," and "Ma Lady Moon," with much success.

"I Ain't Got No Money," "Money Was Made for Coons to Spend," and "I Am Happy When I'm Thinkin' of You," are the leading coon songs of the Theatrical Music Supply Company's catalogue.

"Only You and I, Love," and "My Own Sweet Southern Honey" are two ballads that are being featured by Edward Turner in The Pawnbroker. Both songs are published by the Peerless Publishing Company.

Zenobie and Fanchette are using three of the Setchell publications, "Tommy," "Sylvie," and "Zola," the last named being a new coon song of the high-class variety.

Barnes and Washburn, vocalists, are using "Somebody's Waiting for Me," "Nyomo," and "She's the Pride and Pet of the Lane," all of which are published by Leo Feist.

Gavin and Platt recently appeared at the Orpheum, Utica, N. Y. The local press spoke highly of their act and particularly mentioned "Miss Katy Did" as one of the most tuneful songs heard in Utica for many moons. "Miss Katy Did" is published by Ed S. Brill.

"Her Boy in Blue," a patriotic march-ballad, is being sung by many of the leading illustrated song singers. This song, and "Does This Train Go to Heaven?" a pathetic child-ballad, are illustrated by especially beautiful slides.

Hazel Harrou, of the Yon Yonson company, and Helen Hyle, of the Howard Hall company, are sending enthusiastic reports of the enormous success of the Peerless Publishing Company's coon song, "Don't Come Back and Hang Around Ma Do."

Jennie St. George, of the team of Smith and Fuller, is using with success "Somebody's Waiting for Me."

Will Dockray, the eccentric black-face comedian, is using the comic song "What's the Matter with Sarah?" published by G. W. Setchell.

"My Old New England Home" is a recent publication by William Pardee Sprague, of San Francisco. Words and music are plaintive, though melodious, and are indicative of the sentiment toward boyhood surroundings. The song is one that will find favor among those acquainted with the New England life and traditions. The Farallone Publishing Company, of San Francisco, are the publishers.

## MUSIC PUBLISHERS.


**The Chas. K. Harris Herald**

*Devoted to the Interests of Songs and Singers.*

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, Jan. 28, 1905. No. 46

**GET ON TO THE BAND WAGON AND SING THE SEASON'S REAL HITS.**

"I'm Trying So Hard to Forget You," by Chas. K. Harris.
"I'm Going to Leave You," by Jos. E. Howard.
"Come, Take a Trip in My Airship," by George Evans and Ren Shields.
"Why Don't They Play With Me," by Chas. K. Harris.
"It Makes Me Think of Home, Sweet Home," by Frank D. Bryan.
"Down in the Vale of Shenandoah," by Chas. K. Harris.
"Make Yourself at Home," by Pat Rooney.
"Sweet Maid Divine," by Chas. K. Harris.

Song illustrators, attention! Beautiful slides are now ready for the following song successes:
"I'm Trying So Hard to Forget You,"
"Why Don't They Play With Me."
"Down in the Vale of Shenandoah."
Regular price, $10.00 per set; to the profession, reduced to $5.00. Positively no free slides. Slides you get for nothing are worth nothing.

If you are singing any of the Harris publications, send in your name to the Harris Publishing House and you will be mentioned in connection with the song you are singing, in the three leading newspapers of New York city, viz.:
Chas. K. Harris' "Herald," in the New York Dramatic Mirror.
Chas. K. Harris' "Mascot," in the Sunday Telegraph.
Chas. K. Harris' "Success," in the Stage.

Professional copies of any of the above mentioned song successes sent to recognized singers, who are known to Mr. Harris or his agents.

Watch the above three papers and you will be kept up to date regarding new songs and singers using same.



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"Don't Come Back and Hang Around Ma Do',"
"My Own Sweet Southern Honey,"
"The Song Our Boys Sang," are what you need.

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In answering these advertisements please mention THE MIRROR.

## MATTERS OF FACT.

Florence Hamilton played to crowded houses last week in her home town, Bridgeport, Conn., and made a big personal hit. Hers is the only repertoire company which will play Bridgeport this season, as the time was given to her specially.

Wright Lorimer began a return engagement at the Majestic Theatre, Boston, Jan. 16. He has already played a six weeks' engagement at that theatre this season, and on the occasion of the seventy-fifth performance of The Shepherd King, which will occur there during the coming engagement, will celebrate the event by the distribution of souvenirs. Negotiations now pending may result in his taking The Shepherd King to London for a three months' engagement next season. The company numbers 187 people, and includes Edward Mackay, Charles Kent, Ethelbert Hales, Preston Kendall, Percival Lennon, May Buckley, Nellete Reed, Margaret Hayward, Marian Ward, and Angela Ogden.

A sensational melodrama which has been produced and found to please is offered free to a responsible manager by the author, "M. M., 100," care of this office.

A Hot Old Time has been playing to its usual capacity audiences for the past few weeks. New Year's week, at the Auditorium, Kansas City, was a record breaker. Ani Hill is achieving a new record for herself by her wonderfully clever character changes.

Dr. W. H. Long, manager of the Colonial Theatre, Bristol, Pa., reports that the big strike is over and that business in his town is on the boom again. High grade attractions are wanted during the balance of the season.

The old Bixby House at 247 Tremont Street, Boston, has been thoroughly overhauled, refitted and brought up to date and renamed, now being the Hollis Chambers. Special rates and inducements are offered to the theatrical trade.

A lady, well known in vaudeville, is wanted as a partner in sketch by "Sketch," care of this office.

William Paley is located at 40 West Twenty-eighth Street, and not at 49, as erroneously printed in a resent issue of THE MIRROR. He is the agent for Robert Griffin Morris' plays.

Bids for the lease of the Masonic Opera House at Ironton, O., will be received until Feb. 1, 1905, by the trustees of the Lawrence, No. 198, F. and A. M., Ironton, O. The house may be had for a term of years from June 1, 1905. It is the only theatre in a good show town of 15,000 population.

Gus Hill contemplates the early revival of several old-time plays with modern embellishments of picturesque scenery, electrical effects and up-to-date music and dances. The plays in view are Peep o' Day, Inchavogue and The Colleen Bawn. None of these has ever been presented in the manner now in vogue, and Mr. Hill believes there is a demand for attractions of this class. A strong company capable of rendering Irish plays is now being organized. At its head will be William Barry, who is now starring in McFadden's Row of Flats.

Cathrine Countiss has won cordial praise from press and public for her artistic interpretation of Mary of Magdala in The Holy City at the Columbia Theatre in Portland, Ore. The play in which she is such a hit is so much of a success its run is prolonged.

Benjamin B. Vernon, who closed a four weeks' engagement last Saturday night in Corning, N. Y., over the Wallace-Gilmore circuit, speaks most enthusiastically of the courteous treatment of the local managers, as well as Wallace and Gilmore themselves. There is some talk that next season Mr. Vernon may be under Wallace and Gilmore's management.

All negotiations between Julius Cahn and Belle Gold for her proposed starring tour next season have been dropped. Miss Gold has no definite plans at present.

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"EGYPT" | "FISHING" | "BANANA MAN" | "POLLY PRIM"
"LINDY" | "LONELY" | "SHAME ON YOU" | "FALL IN LINE"
"I WANT TO BE A SOLDIER" | "YOU'RE JUST A BIT OF SUGAR CANE"
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Her Boy in Blue
I Ain't Got No Money
Sadie, My Dusky Lady
Money Was Made for Coons to Spend
How Can Things Be on the Level When the World is Round?

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**"GOOD BYE, SIS"**

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**MA LADY MOON | WHEN THE SNOW FLAKES FALL**
**MISS KATY DID | HEROES THAT WEAR THE BLUE**
**THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU**

Send late program for prof. copies. ED. S. BRILL, 43 W. 28th St., N. Y.



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By STONEHILL and BRACHMAN

Published by T. B. HARMS COMPANY, 126 W. 44th St.

Next to *THE LAMB'S* new pasture.

# CORRESPONDENCE

(Continued from page 7.)

Gilmore in Mummy and Humming Bird 9; large and well pleased audience; Mr. Gilmore favorite here. Barlow and Wilson's Minstrels 13; fair house; poorest show here this season. Tim Murphy in Two Men and a Woman 14; fair house; excellent co. Irish Pawnbrokers 15; good house; co. fair.==Old Standard Theatre opened last week under new management, after having been closed for about year. Management intended to run first-class vaudeville, but owing to poor business they were compelled to close in less than week.

**OKLAHOMA CITY.**—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Friend of Family 11; light business. Quincy Adams Sawyer 12; light business. Faust's Minstrels 13, 14, and matinee; fair business. Quincy Adams Sawyer (return) 15; fair business. Zero weather of past week has hurt business all over territory. Little Swede 21. Irish Pawnbrokers 22. Thomas Jefferson 23. Morey Stock co. 26. Holty Toity 28.

**PERRY.**—GRAND OPERA HOUSE (Tate and Dulaney, mgrs.): Breezy Time 9; fair co. and business. Irish Pawnbrokers 14; good co. and business. Lillian Mason co. 16-21. Midnight Express 27. Helen Grantley 30. Holty Toity 31.

**SHAWNEE.**—OPERA HOUSE (D. I. Verhine, mgr.): Charlotte Burnett in Twelfth Night 9; good performance; fair business. Friend of Family 12; good performance; fair business. Quincy Adams Sawyer 13 pleased fair house. Rella Cole co. 16-18.

## OREGON.

**SALEM.**—GRAND OPERA HOUSE (John F. Cordray, mgr.): Florence Roberts in Marta of the Lowlands 6; S. R. O. Little Outcast 9 pleased. Two Little Waifs 10 pleased small house. Rudolph and Adolph 14.

**LA GRANDE.**—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): For Mother's Sake 12; packed house. U. T. C. 13.

## PENNSYLVANIA.

**JOHNSTOWN.**—CAMBRIA THEATRE (H. W. Scherer, mgr.): Polly Primrose Dec. 28 pleased good house. Our Pastor 29; fine performance; fair houses. Winsome Winnie 30; good performance; fine business. New York Day by Day 31; fair performance; good business. Who's Who 2; fair performance and business. Pair of Pinks 3; good performance; big business. Howe's Pictures 4 pleased as usual large houses. Field's Minstrels 5; fine performance; big houses. Moonshiner's Daughter 6; fair performance; good business. Marriage of Kitty 7; fine performance; large business. Wedded, but No Wife 10; good performance and house. Holy City 11; performance and business fair. Why Girls Leave Home 12; good performance and business. William H. Crane in Business Is Business 13; fine performance; big business. Why He Divorced Her 14 pleased good business. Bertha Galland in Dorothy Vernon 17; fair performance; good business. Our New Minister 18. Under Southern Skies 19. Katzenjammer Kids 21. Other Girl 23.

**EASTON.**—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Way of Transgressor 2 pleased two large audiences. Forbidden Land 4; well attended; excellent chorus. Younger Brothers 5; small attendance. Paula Edwardes 6; business good; first-class production. Girl of Streets 7; satisfactory attendance. At Old Point Comfort 9; light business; pleased. In Shadow of Gallows 10 enjoyed by small audience. Wayward Son 11 seemed to please few who attended. Field's Minstrels 13 turned people away; largest audience of season; excellent attraction. Burgomaster 14; good business; pleased. Himmelein's Ideals opened 16-21 to S. R. O. Plays first half: Roanoke, Slaves of Mine, Fogg's Ferry, Great Devereau Case, Fanchon the Cricket; business excellent; first-class specialties. Tenderfoot 24. Royal Slave 25.

**BEAVER FALLS.**—LYCEUM THEATRE (S. Hammer, mgr.): Howard Dorsett co. closed very successful engagement with good satisfaction Dec. 26-30. Missouri Girl 10. David Harum 13; co. and business good. Hooligan's Troubles 14; co. poor; business fair. Thomas E. Shea 16-18 opened in Banished by the King; excellent; good business; Bells to fill in in place of Dr. Jekyll and Mr. Hyde and Pledge of Honor. Charles Grapewin in Awakening of Mr. Pipp 19. Our New Minister 21. Old Arkansaw 23. Katzenjammer Kids 25. Mummy and Humming Bird 26. 'Way Down East 28. George Sidney 30.==SIXTH AVENUE THEATRE (Verick and Rohrkaste, mgrs.): Dark. House has changed hands, Verbeck and Lewis have leased house for length of time, and will remodel at once.==CARNEGIE HALL: Howe's Pictures 6.

**MAHANOY CITY.**—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Ragged Hero 12; satisfactory performance and house. At Old Point Comfort 14; admirably staged; pleasing performance; fair business. Game Keeper 21. From Rags to Riches 23. Why Girls Leave Home 26. Devil's Lane 28.==GARRICK THEATRE (J. H. Knoblauch, mgr.): Henrietta Crosman in Sweet Kitty Bellairs 19.==ITEMS: Prof. Albert Wright, Grand's popular pianist, resigned and is now with Ferguson, Shenandoah.—Prospects for new theatre at Tamaqua this Spring are now rosy. Borough Council is considering favorably the projectors' request for additional building room on an unused street. This once secured, promoter McGinty says every difficulty has been met and mastered.

**HARRISBURG.**—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Wedded, but No Wife 12-14; good production and business. Struggle for Gold 16-18; fair co.; clever specialties; poor business. Moonshiner's Daughter 19-21. Game Keeper 23-25. Royal Slave 26-28. Mamie Fleming Stock 30-Feb. 4.==LYCEUM THEATRE (Joseph Frank, local mgr.): Our New Minister 13; good business. Show Girl 14 pleased very good houses. Madame Schumann-Heink in Love's Lottery 16; highly appreciated by S. R. O. George Cohan in Little Johnny Jones 18; full house. Joe Welch 21. Dolly Varden 23. Other Girl 25. Parsifal 27. Al. H. Wilson 28. Frank Daniels 31. Liberty Belles Feb. 1. Paderewski 2. Nat C. Goodwin 3.

**WILKES-BARRE.**—THE NESBITT (Harry Brown, mgr.): Andrew Mack 12; good co.; pleased large audience. Adelaide Thurston in Polly Primrose 13; excellent co. and performance; good business. May Irwin in Mrs. Black is Back 14; very clever performance; S. R. O. Field's Minstrels 17; very pleasing performance. At Old Point Comfort 20, 21. Richard Carle in Tenderfot 20. Wizard of Oz Feb. 1.==GRAND OPERA HOUSE (Harry Brown, mgr.): Barney Gilmore in Kidnapped in New York 12-14; good co.; big business. Selma Herman in Wedded, but No Wife 16-18; fair co.; good business. Girl of Streets 19-21; good co. Great Automobile Mystery 23-25. Tracked Around the World 26-28. New York Day by Day 30-Feb. 1. At Cripple Creek 2-4.

**ALLENTOWN.**—LYRIC THEATRE (Mishler and Worman, mgrs.): Burgomaster 12; large audience; excellent co. and performance. Bertha Galland (return) 13; good business; well pleased. Field's Minstrels 14; best ever seen in this city; two large audiences. Thurber-Nasher co. 16, 17; good satisfaction. Plays: Fair Peggy from Erin, White Slaves of Russia, Deserted Bride, Jim Bludso; good co. Madame Schumann-Heink in Love's Lottery 18; largest and most representative audience of season. Account of sickness of Louise Gunning, her role was assumed by a quite capable understudy; strong co.; fine performance. Struggle for Gold 23. Royal Slave 24. Liberty Belles 25. Dolly Varden 26. Denver Express 28.

**CONNELLSVILLE.**—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Louis J. Russell in Middleman Dec. 29; fair audience; good performance. Buster Brown 31; large and appreciative audience. Rachel Goldstein 2; fair houses; mediocre performance. Girls Will Be Girls 3; S. R. O.; good performance. Devil's Lane 4. Why Girls Leave Home 5; performance and business good. Wedded, but no Wife 7; good business; pleasing performance. Creatore's Band 10 pleased crowded house. Volunteer Organist 14. Katzenjammer Kids 16. Under Southern Skies 17.==GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Sandel-Flum Vaudeville co. 9; fair business and performance. Hoosier Girl 13.

**HAZLETON.**—GRAND OPERA HOUSE (Henry Walser, mgr.): Burgomaster 11 turned away enough people to fill house again; satisfactory performance. Andrew Mack in Way to Kenmare 13; S. R. O.; co. good; pleasing performance. At Old Point Comfort 17 satisfied fair house. Game Keeper 19.==ITEMS: Daniel Hart, author of At Old Point Comfort, and theatre party from Wilkes-Barre, witnessed performance here 17.—One of the Lockhart Sisters, of the Burgomaster co., in making hasty exit came in contact with piece of scenery so forcibly as to render her unconscious. She was picked up and carried to her dressing room, where she revived, but could not continue her part.

**SCRANTON.**—LYCEUM THEATRE (A. J. Duffy, mgr.): Adelaide Thurston in Polly Primrose 14; fair business; good co. Field's Minstrels 18. At Old Point Comfort 19. Madame Schumann-Heink 20. Tenderfoot 25. Parsifal 26.==ACADEMY OF MUSIC (A. J. Duffy, mgr.): Little Outcast 12-14; big business; good co. Girl of Streets 16-18; excellent business; pleased. Wedded, but No Wife 19-21. Tracked Around World 23-25. James Boys in Missouri 26-28.==COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Belle of Richmond 16-21; good business; pleased. Duchess Du Barry 23-28.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Murray and Mackey Comedy co. 9-14; first half to big business; co. very good. Plays: Power of Church, Hearts of Blue Ridge, East Lynne, Across the Desert, Mother and Son, Younger Brothers, Kathleen Mavourneen, Sentenced for Life.==ITEM: Sale for Schumann-Heink engagement 19 has broken all previous records; never before in history of house has reserved seat board been cleared within couple of hours; Number of men remained in corridor of house all night in order to purchase tickets when box-office opened.

**OIL CITY.**—VERBECK THEATRE (G. H. Verbeck, mgr.): Great Lafayette 13 greatly pleased fine house. Corse Payton Stock co. 16-21 opened in Queena and Thelma to big business; fine co. Our New Minister 24. 'Way Down East 25. French Folly 27 Katzenjammer Kids 28. Sam Duvries co. 30-Feb. 4.==ITEM: C. M. Loomis, treasurer of Oil City Trust Co. and late part owner and manager of the Oil City Opera House, died of heart disease suddenly 14. He had a large acquaintance among the profession.

**ERIE.**—PARK OPERA HOUSE (M. Reis, mgr.): Emery Stock co. 16-21. Plays: Other People's Money, Camille, King of Tramps, Road to Kildare, Dr. Jekyll and Mr. Hyde, Fortune's Fool, Beautiful Fiend; Edwin T. Emery in leading role, supported by a good co.; fair attendance. Barney Gilmore in Kidnapped in New York 23-25. Charity Nurse 26-28.==MAJESTIC THEATRE (Erie Amusement Co., props.): Howe's Pictures 16; well received; fair attendance. George Sidney in Busy Izzy 19; excellent co.; capacity. Great Baldwin Shadows 23-28.

**LANCASTER.**—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Royal Slave 13; finely staged; light house. Our New Minister (return) pleased two full houses 14. George M. Cohan in Little Johnny Jones 16; capacity; audience enthusiastic. Keene 18; satisfaction; light house. Denver Express thrilled fair house 19. Under Southern Skies 20. Maud Muller 21. Bennett-Moulton co. 23-28 (except 25). Savage's Parsifal 25. Nat C. Goodwin 30. Liberty Belles 31. Frank Daniels Feb. 1. Cook-Church co. 2-4.

**WASHINGTON.**—LYRIC THEATRE (D. B. Forrest, mgr.): Hooligan's Troubles 11; co. pleased fair business. At the Races 14; good co. and business. Funny Side of Life (return) 16 pleased light business. Miss Bob White 17 scored usual hit to S. R. O. Jesse James 19. Great Lafayette 21. Corse Payton co. 23-28. Wayward Son 30. Mummy and Humming Bird 31. Village Parson Feb. 1. Way of Transgressor 2. Jamie (magician) 3. One Night in June 4. Thou Shalt Not Kill 6.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Brindamour and Naiada 11, 12; good performance; poor business. Jesse James 13; fair house; co. good. East Lynne 16; poor performance and house. Record Stock co. 23-28. Jamie 30. Thoroughbred Tramp 31. George F. Hall in Ragged Hero Feb. 3. To Die at Dawn 7. My Wife's Family 10.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Why Girls Leave Home 14; good business. Bertha Galland in Dorothy Vernon 16; large audience. Our New Minister 17 pleased good house. Under Southern Skies 18; big business. Katzenjammer Kids 20; large house. Over Niagara Falls 21. Carmen 23. Other Girl 24. Quincy Adams Sawyer 25. Kellar 26. From Rags to Riches 27. Game Keeper 28.

**BELLE VERNON.**—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Missouri Girl Dec. 29; crowded house; very well pleased. Lovett's Boston Stars 2; large audience; greatly pleased. Hooligan's Troubles 4 canceled. Holy City 9 pleased large audience. Jesse James 12. Brindamour and Naiada 13. Record Stock co. 16-21 canceled. French Folly Burlesquers 23. Jamie 30. Brockway Jubilee Singers Feb. 1.

**CHARLEROI.**—COYLE THEATRE (Robert S. Coyle, mgr.): Van Dyke and Eaton co. 16-21 opened to big business in In the Far East, followed by Across the Desert, In Hands of Czar, Dr. Jekyll and Mr. Hyde. Over Niagara Falls 26. Ragged Hero Feb. 4. From Rags to Riches 6. Queen of White Slaves 10. My Wife's Family 11. Sun's Minstrels 21. 'Way Down East 23. Sam T. Jack's Burlesquers 28.

**GREENSBURG.**—ST. CLAIR THEATRE (Frank Good, mgr.): Katzenjammer Kids 18; fair performance; good house. Our New Minister 20. Kellar 25. Village Parson 28. From Rags to Riches 31. Busy Izzy Feb. 2. Mummy and Humming Bird 3. Ragged Hero 6.==KEAGGY THEATRE (Frank Good, mgr.): French Folly Burlesquers 14 delighted crowded house. French Folly Burlesquers (return) 10.

**MEADVILLE.**—ACADEMY OF MUSIC (E. H. Norris, mgr.): Harry Nye Stock co. 12-14 failed to appear. Charles A. Loder in Funny Side of Life 18; fair house. Billy S. Clifford in How He Won Her 19; big advance sale. Charles Grapewin in Awakening of Mr. Pipp 21. Mummy and Humming Bird (return) 24. Under Southern Skies 27. Brindamour and Naiada 28. James Kennedy Stock co. 30-Feb. 4.

**READING.**—GRAND OPERA HOUSE (Nathan Appell, mgr.): Fight for Millions 12-14; well given; large houses. Moonshiner's Daughter 16-18; good performance; large houses.==ACADEMY OF MUSIC (John D. Mishler, mgr.): Game Keeper 16. Love's Lottery 17. Thurber and Nasher co. 18-21. Plays: Fair Peggy from Erin, Deserted Bride, Woman's Revenge, Jim Bludso, White Slaves of Russia.

**LEBANON.**—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Struggle for Gold 14 pleased fair house. Mabel Fleming co. 16-21 in Battle for Love, Yankee Bess, Down East Folks, Resurrection, Captain's Mate, Road to 'Frisco, Her Marriage Vow, Japanese Spy, Tom Sawyer; good co.; excellent houses. Little Johnny Jones (auspices Elks) 19. Dolly Varden 24. Royal Slave 25.

**KANE.**—TEMPLE THEATRE (H. W. Sweely, mgr.): Burke-McCann Stock 11, 13, 14 in A Cowboy Preacher, Two Orphans, In Fair Virginia; good average business. Howe's Pictures 12 satisfied good business. Great Lafayette 17 pleased large audience. 'Way Down East 18. Poor Mr. Rich 20. Holy City 21. Ragged Hero 24. Why Girls Go Wrong 28. Brindamour and Naiada 31.

**SHARON.**—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, mgr.): Wedded, but No Wife 4; fair house and performance. Howe's Pictures 9; splendid. David Harum 10; excellent performance. James Boys in Missouri 17; fair house and co. Curse of Beauty 20. Charles Loder in Funny Side of Life 21. Fortune Teller 24.

**NEW KENSINGTON.**—OPERA HOUSE (J. G. Becker, mgr.): Louis J. Russell in Middleman 4; fine performance; fair house. Hooligan's Troubles 7; good house; fair co. Brindamour and Naiada 10, 11. French Folly Burlesquers 16; will play return Feb. 11. Devil's Lane Jan. 19. Old Arkansaw 21. Burke-McCann co. 23-28.

**ROCHESTER.**—GRAND OPERA HOUSE (George Challis, lessee; William Gilliman, res. mgr.): Devil's Lane 14; large audience; fair performance. Bennett-Moulton co. 16-18. Plays: Daughter of People, Shadowed, Fatal Coin; large audiences; pleasing performances. Old Arkansaw 20. French Folly Burlesquers 21.

**PITTSTON.**—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Adelaide Thurston in Polly Primrose 12; large and delighted audience. At Old Point Comfort 14; two large and appreciative audiences; play nicely staged; capable co. Field's Minstrels 19.==LYRIC THEATRE (H. J. Sinclair, res. mgr.): Little Outcast 16; S. R. O.; fair performance and co.

**YORK.**—OPERA HOUSE (B. C. Pentz, mgr.): Show Girl 13; fair co.; good business. Royal Slave 14; poor co. and business. George Cohan in Little Johnny Jones 17; elegant co.; delighted S. R. O. Maud Muller 18; fair co.; poor house. Joe Welsh in Cohen's Luck 20. Denver Express 21. Mamie Fleming co. 23-28. Jewel of Asia 31. Liberty Belles Feb. 3.

**MONESSEN.**—OPERA HOUSE (A. N. Shuster, mgr.): Brindamour and Naiada 14; usual large audience. Jesse James 17; light business; co.'s fault. Olympia Novelty co. 21 canceled. Real Widow Brown 25. French Folly Burlesque changed from 16 to 27. Dr. Jekyll and Mr. Hyde 28. Jamie 31.

**ST. MARYS.**—TEMPLE THEATRE (John S. Spear, mgr.): 'Way Down East 9; good co.; very good house. Power Behind Throne 18 canceled. Ragged Hero 23 canceled. Holy City 24. Record Stock co. 30-Feb. 4. For Fair Virginia 9. Thou Shalt Not Kill 11.

**DU BOIS.**—AVENUE THEATRE (A. P. Way, mgr.): 'Way Down East 14; good satisfaction; full house. Why Girls Leave Home 17 pleased large audience. Holy City 19. Katzenjammer Kids 24. Under Southern Skies 25. Ragged Hero 28. Aubrey Stock co. 30-Feb. 4.

**NORTH EAST.**—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Vogel's Minstrels Feb. 9.

**TITUSVILLE.**—OPERA HOUSE (T. L. Hobart, mgr.): Great Lafayette 18; good house; very pleasing performance. 'Way Down East 24. Why Girls Go Wrong 25. Wife in Name Only 26.

**NEW CASTLE.**—OPERA HOUSE (Jacob F. Genkinger, mgr.): Chester De Vonde Stock co. 9-14 closed with Under the Tiger's Claws, Ten-Ton Door, Doomed, Fatal Kiss; good business; co. fair. Charles Loder in Funny Side of Life 17 pleased fair house. Busy Izzy 21. Emma Bunting co. 23-28.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, mgr.): Howe's Pictures 13 pleased large house. Great Lafayette 16; capacity; pleased. Pittsburgh Orchestra delighted large and fashionable audience 17. Under Southern Skies 19; fair business.

**COLUMBIA.**—OPERA HOUSE (John B. Bissinger, mgr.): Erwood Stock co. in Lighthouse Robbery, Black Flag, Down the Slope 12-14; poor business; performances miserable. Keene (magician) 17 delighted good audience.

**NORRISTOWN.**—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Game Keeper 12; two performances; fair business. Josh Spruceby 13; fair business. Royal Slave 20. Denver Express 23. Two Little Waifs 25.

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Al. Wilson 27. Holy City 30. His Last Dollar Feb. 8. Dora Thorne 13. Fatal Wedding 17. For Her Children's Sake 24. Thou Shalt Not Kill 27.

**CARBONDALE.**—OPERA HOUSE (G. W. Lowder, mgr.): Culhane, Chase and Weston's Minstrels 14 failed to appear. At Old Point Comfort 18 pleased large audience. Quincy Adams Sawyer Feb. 3. Bennett-Moulton co. 6-11.

**RENOVO.**—KANE'S THEATRE (James P. Kane, mgr.): Burke-McCann co. 16-18; capacity each night; entire satisfaction. Plays: Irish Nobleman, Two Orphans, Cowboy Preacher. George Hall in Ragged Hero 21. Holy City 27.

**CHAMBERSBURG.** — ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Maud Muller 12; good business and performance. Denver Express 18 pleased gallery; fair house. Rogers (magicians) 19-21. Bradford Stock co. 23-25.

**BUTLER.**—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Corse Payton Stock 9-14; S. R. O. Devil's Lane 18. Great Lafayette 20. Under Southern Skies 21. Our New Minister 23. Mummy and Humming Bird 25.

**BRADFORD.**—NEW BRADFORD THEATRE (Jay North, mgr.): Over Niagara Falls 17; light attraction; poor house. Under Southern Skies 18 pleased large attendance. 'Way Down East 19. How He Won Her 21.

**WELLSBORO.**—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Louis Russell in Middleman 14; good house; artistic; support good. For Fair Virginia 20. Howe's Pictures 23.

**WAYNESBURG.**—OPERA HOUSE (J. W. Munnell, mgr.): Hooligan's Troubles 12; poor performance; good business. Miss Bob White 16; S. R. O.; fine performance; every one delighted.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, mgr.): Game Keeper 17; good house and performance. Leona Leslie co. 23-25. Moonshiner's Daughter 31. Chorus Girl Feb. 5.

**FREELAND.**—GRAND OPERA HOUSE (J. J. McMenniman, mgr.): Ireland by electricity 13-15; good business. Ragged Hero 16; co. good; S. R. O. house. Game Keeper 18; co. and business good.

**IRWIN.**—OPERA HOUSE (H. L. Meerhoff, mgr.): Joshua Simpkins 14; topheavy house; good performance. Brindamour 20, 21. Hooligan's Troubles 26. Kaphan's Carmen 28.

**POTTSVILLE.**—ACADEMY OF MUSIC (Charles Haussman, mgr.): Struggle for Gold 13 failed to get it here; specialties scored. Kirk Brown co. 22-27.

**LOCK HAVEN.**—OPERA HOUSE (J. H. Mussina, mgr.): Our New Minister 16; S. R. O.; excellent satisfaction.

**WEST CHESTER.**—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Our New Minister 11; large business. Elias Day 12; good business. Keene 19.

**LEWISBURG.**—OPERA HOUSE (H. Eyer Spyker, mgr.): Why Girls Leave Home 24. Country Girl 31 canceled.

**RIDGWAY.**—OPERA HOUSE (Hyde and Powell, mgrs.): Jamie 9 failed to appear. Holy City 25.

## RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (Cahn and Cross, mgrs.): 'Way Down East 16 filled house as usual; excellent production. E. V. Phelan Stock co. 17-21 opened in Woman Against Woman and Black Hand to good house; continued in Bachelor's Honeymoon, Kidnapped, Angel of Alley, Falsely Accused; large and well pleased audiences. Du Berg Comedy co. 23-28.

**PAWTUCKET.**—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Corner Grocery 16-21; fair business. Mr. Duggan made a hit as Michael Nolan. Miss Kirwin scored as Jimmy Nolan. Messrs. Dailey, Garrick and Hoffman were effective. Ranch 10 23-28.

**WESTERLY.**—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Wills Musical Comedy co. 19-21 opened with Trip to Atlantic City to fair house; co. pleased. Human Hearts 31.

**RIVERPOINT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Katherine Rober Stock co. 23-28.

**WOONSOCKET.**—OPERA HOUSE (Josh E. Ogden, mgr.): Human Hearts 21. Hammond Stock co. 23-28. Mrs. Wiggs of Cabbage Patch 26.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Savage English Grand Opera co. 11, 12 in Lohengrin, Tannhauser, Carmen; capacity at each performance; pecuniary success and artistic triumph. Flaming Arrow 13 failed to draw. Girl from Kay's 14; a half house; disappointing. Grace Van Studdiford in Red Feather 17; good business; delighted fashionable audience. Chauncey Olcott 18. Ezra Kendall 19. Elizabeth Kennedy in Magda 20.

**COLUMBIA.**—THEATRE (A. P. Brown, mgr.): Girl from Kay's 12; good performance; large and pleased audience. Chauncey Olcott 16; excellent performance; fair but select and enthusiastic house; applause and curtain calls frequent. Barlow's Minstrels 17. Miss Kennedy in Magda 18. Winsome Winnie 21.

**SPARTANBURG.**—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Si Plunkard 24. Wizard of Oz 31.

## SOUTH DAKOTA.

**YANKTON.**—NEW YANKTON THEATRE (M. W. Jencks, mgr.): 'Way Down East 10; S. R. O.; excellent performance. Millionaire Tramp 12; fair house; satisfaction.

## TENNESSEE.

**NASHVILLE.**—THE VENDOME (W. A. Sheetz, mgr.): Creston Clarke in Monsieur Beaucaire 13, 14; splendid performance and co.; fair business. Quincy Adams Sawyer 16; fair co.; light house. Prince of Pilsen 18. Crisis 19. County Chairman 20, 21. Runaways 23. Wizard of Oz 24. Eva Tanguay 27. Volunteer Organist 28.==BIJOU (Allen Jenkins, mgr.): Beauty Doctor 19-24; strongest drawing card of season; capacity every performance. Curse of Drink 16-21, pleasing well filled houses. For His Sister's Honor 23-28.

**MEMPHIS.**—BIJOU (Benjamin M. Stainback, mgr.): For His Sister's Honor 16-21; fair houses.==GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock co. had good week 16-21 in Private Secretary.==LYCEUM THEATRE (Frank Gray, lessee and mgr.): Tim Murphy (return) 11; packed house. Quincy Adams Sawyer 13, 14; fair business. Prince of Pilsen 16, 17; splendid business. County Chairman 18, 19. Dockstader's Minstrels 20. Wizard of Oz 22, 23.

**KNOXVILLE.**—STAUB'S THEATRE (Fritz Staub, prop.): Grace Van Studdiford in Red Feather 12; most delightful performance; packed house. Unwritten Law 14; very poor; small house. Elwyn Strong in Dr. Jekyll and Mr. Hyde 16; good performance and business. Quincy Adams Sawyer 18. County Chairman 24.

**JACKSON.**—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): Frank Dudley co. pleased fair audiences 9-11. Girl from Dixie 12; large and well pleased audience. Creston Clarke in Monsieur Beaucaire 16. Runaways 24. Butlers (hypnotists) 25-27. Sambo Girl 28.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, mgr.): Unwritten Law 16; good house; performance fair. Quincy Adams Sawyer 17 pleased good house. Dr. Jekyll and Mr. Hyde 18. County Chairman 23. Wizard of Oz 25. Red Feather 28.

**BRISTOL.**—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Howe's Pictures 9 pleased fair house.

## TEXAS.

**DALLAS.**—THEATRE (George Anzy, mgr.): Prince of Pilsen 9, 10; first time here; three of largest and most appreciative audiences of season; co. strong; costumes above average. Sandy Bottom 11; light business. Side Tracked and Sign of Four, two plays by separate cos. 12; rather good business. Friend of Family 14; very small house. San Toy 17, 18. Quincy Adams Sawyer 19. Billionaire 20, 21.==BUSH TEMPLE OF MUSIC (W. F. McDaniel, mgr.): Grattan De Vernon co. put on Wages of Sin and The Jewess to appreciative audiences 9-14. Under Sealed Orders 16, 17. Sanson and Julie 18 by Grattan De Vernon co.==ITEM: Attendance at theatres past week has been remarkably good owing to very wintry spell of weather, which is unprecedented in South.

**HOUSTON.**—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Paul Gilmore in Mummy and Humming Bird 2 pleased fair houses. Prince of Pilsen 3; magnificent house; excellent performance. Helen Grantley in Her Lord and Master 5; small house. Glittering Gloria 6, 7; fair business. Finnigan's Ball 9; small house. Wizard of Oz 10, 11; excellent co.; satisfactory business. Dockstader's Minstrels pleased large house 12. Tenderfoot 13; fair business. Billionaire 14; immense house.==EMPIRE: Harry Corson Clarke in Lost, Twenty-four Hours, 2-7; fair business. Mr. Clarke in Brixton Burglary 9-14; fair business. Mr. Foster of Chicago 16-21.

**TEXARKANA.**—GRAND OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): Quincy Adams Sawyer 9; most excellent performance; account weather small audience. Midnight Express 10; average co.; fair house. Prince of Pilsen 11; immense business; everybody pleased. San Toy 14; greatly overrated; packed house; disappointed. Dockstader's Minstrels 16. Thomas Jefferson in Rip Van Winkle 21. Rose Coghlan and Howard Kyle in Diplomacy 23. Billionaire 24. Dora Thorne 26. Miller-Bryan co. 30, 31.

**SAN ANTONIO.**—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Finnigan's Ball 8; poor co.; fair house. Tenderfoot 9, 10; business lighter than anticipated; satisfactory. Thomas Q. Seabrooke in Billionaire 11, 12; good business; pleasing. Sandy Bottom 15. In Louisiana 19. Side Tracked 20. John Griffith in Macbeth 21. James T. Powers in San Toy 22. Mother Goose 23-25. Thomas Jefferson in Rip Van Winkle 28. Princess Chic 30. Rose Coghlan and Howard Kyle 31.

**BEAUMONT.**—KYLE THEATRE (E. M. Weiss, mgr.): Wizard of Oz 9; big business; performance very satisfactory. Glittering Gloria 10; good house; performance up to average. John Griffith in Macbeth 11; poor receipts. Finnigan's Ball 12; poor house and performance. Dockstader's Minstrels 13; S. R. O.; performance by far best in his line. Tenderfoot 14; better business than performance deserved; very tame. Sandy Bottom 23. Bessie Toone 25. San Toy 27. Side Tracked Feb. 1. Thomas Jefferson 2.

**FORT WORTH.** — GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Dockstader's Minstrels 9; S. R. O., matinee and night; far above any minstrel co. seen here this season; pleased. Sandy Bottom 10, matinee and night; first time here; small business. Side Tracked and Sign of Four 11; well filled house; both performances at one price. In Louisiana, matinee and night, 14; well filled houses; pleasing performance.

**GALVESTON.**—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Glittering Gloria 9; fair house; clever performance. Finnigan's Ball 10; poor house; performance worse. Dockstader's Minstrels 11; large audiences; excellent entertainment. Tenderfoot 12 disappointed small audience. Billionaire 13; big house. John Griffith in Macbeth 13; fair business; satisfied audiences. Richards and Pringle's Minstrels 21.

**HILLSBORO.**—LEVY OPERA HOUSE (R. W. Morgan, mgr.): De Grasse in Hamlet Dec. 27; poor business; excellent performance. Helen Grantley 29; performance good; capacity. Uncle Josh Spruceby 7; light business; pleased. Faust 12; very bad weather; light house; poor performance. Sandy Bottom 13 canceled account illness. Peck's Bad Boy 16 canceled. Side Tracked 17. John Griffith in Macbeth 26. Spooner Dramatic co. 30-Feb. 4.

**GAINESVILLE.**—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Side Tracked and Sign of Four 10; average co.; small, topheavy house. Fabio Romani 12; good performance; small house account severe weather. Quincy Adams Sawyer 17. North Brothers' Comedians (return) 19. Princess Chic 20.

**CLEBURNE.**—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Uncle Josh Spruceby 9; co. good; attendance fair. Faust 10. Fabio Romani 11. In Louisiana 12. Sign of Four 14; cos. all very good, to small audiences; bad weather interfering. Side Tracked 16. Quincy Adams Sawyer 20.

**TYLER.**—GRAND OPERA HOUSE (A. Hicks, mgr.): Hamlet, by Joseph De Grasse, 11; fine co. and business. Uncle Josh Spruceby 12; fair co. and business. Faust, by Oliver Labadie, 13; fair co. and business. Two Orphans 17. Thomas Jefferson in Rip Van Winkle 18. Helen Grantley 19.

**MARSHALL.**—OPERA HOUSE (R. H. Pattison, mgr.): Joseph De Grasse in Merchant of Venice 12; fair business; good co. Two Orphans 16. Fabio Romani 18. Holty Toity 19. Josh Spruceby 20. Finnigan's Ball 21. Rose Coghlan 23. Chase-Lister 24-28.

**WAXAHACHIE.**—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Uncle Josh Spruceby 10; fair business; band and orchestra only good feature. Side Tracked 13 failed to appear account bad weather. Sign of Four 16. Friend of Family 18.

**DENISON.**—OPERA HOUSE (Eppstein and Gardner, owners; J. H. Gardner, mgr.): Ten Nights in Bar Room 11; small house. Chase-Lister co. 12-14; fair audience. Lyceum Stock co. 16-18. Billionaire 19. Helen Grantley in Her Lord and Master 26.

**GREENVILLE.**—KING OPERA HOUSE (Walter Bean, mgr.): Uncle Josh Spruceby 11; small audience. Friend of Family 13; light business.==ITEMS: Extreme cold weather had bad effect on box-office receipts.

**SULPHUR SPRINGS.**—MAIN STREET OPERA HOUSE (W. S. Morehead, mgr.): Bennett and Buhler's Two Orphans 9; small audience; performance poor. Hans Hanson 12.

**NACOGDOCHES.**—OPERA HOUSE (Mayer and Schmidt, mgrs.): Uncle Josh Spruceby 14; fair co.; satisfaction.==ITEM: Mayer and Schmidt, owners of theatre, have taken management.

**AUSTIN.**—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Dockstader's Minstrels 10; big business; performance excellent. Tenderfoot 11; good business. Sandy Bottom 14; light business.

**ORANGE.**—NEW OPERA HOUSE (Mort L. Bixler, mgr.): John Griffith in Macbeth 13; good business; well pleased. Holty Toity 17. Harry Corson Clarke co. 23. Two Orphans 26.

**TAYLOR.**—OPERA HOUSE (Earl B. Walker, mgr.): North Brothers' Comedians 3, 4; good business; performance and orchestra very good. Fabio Romani 5; good co. and business.

**EL PASO.**—MYARS OPERA HOUSE (W. L. Rogers, mgr.): Murray and Mack in English Daisy 2, 3; good houses. Billionaire 9. Paderewski 12.

**SHERMAN.**—OPERA HOUSE (M. Sarazan, mgr.): Side Tracked and Sign of the Four (double performance) 9; good business; fairly satisfactory.

**CLARKSVILLE.**—TRILLING OPERA HOUSE (C

Jewel of Asia 16 pleased large audience. Marriage of Kitty 20. Quincy Adams Sawyer 23.

**ROANOKE.**—ACADEMY OF MUSIC (Harry Bernstein, mgr.): 81 Plunkard 11 pleased fair business. Unwritten Law 12; fair performance and business. Jewel of Asia 13; good co. and business. Quincy Adams Sawyer 20.

**PETERSBURG.**—ACADEMY OF MUSIC (Dan Reagan, mgr.): Brown's in Town 16 failed to appear.

## WASHINGTON.

**TACOMA.**—THEATRE: West's Minstrels 8; good business; will return. Jeffersons in The Rivals 10, 11; light business; co. good; should have been well patronized.

**BELLINGHAM.**—BECK'S THEATRE (A. B. Jewett, mgr.): West's Minstrels 11; good show; business good.

## WEST VIRGINIA.

**WHEELING.**—COURT THEATRE (E. B. Fransheim, mgr.): William H. Crane in Business is Business 14 pleased large and enthusiastic audience. Marriage of Kitty 16; good business. Bertha Galland 19. Walker Whiteside 20. Buster Brown 21. Parsifal 28.==GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Funny Side of Life 12-14; S. R. O. every performance. Aubrey Stock co. 16-21 in Romance in Ireland, Young Girl's Peril, Frou Frou, Toll Gate Inn; capacity right along. Village Parson 23-25. My Wife's Family 26-28.

**CHARLESTON.**—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Katzenjammer Kids 9; good business. Buster Brown 11, 12; S. R. O. houses; general satisfaction. Marriage of Kitty 19. Miss Bob White 21. Bertha Galland in Dorothy Vernon 23. Sun's Minstrels 24. Nellie McHenry 25. Quinlan and Wall's Minstrels 27. David Harum 30. Great Lafayette 31. ==ITEM: West Virginia Legislature now in session here, to continue for forty-five days, making business at Opera House unusually good.

**HUNTINGTON.**—THEATRE (C. C. Beeber, owner and mgr.): Real Widow Brown 12 pleased fair house. Peck and His Mother-in-Law 16; fair co.; satisfactory business. Verna May Stock co. in repertoire opened 17-21; fair co.; excellent business. Plays: Queen of Hearts, Night in Chinatown, Utah, Miss Sherlock Holmes, Woman's Enemy, Sunset Mines, Fanchon the Cricket. Bertha Galland in Dorothy Vernon 24. Volunteer Organist 25. Nellie McHenry in M'liss 26. Our New Minister 28. David Harum 31.

**FAIRMONT.**—GRAND OPERA HOUSE (J. E. Powell, mgr.): Howard-Dorset co. 9-14; excellent co.; good business entire week. Plays: Golden Giant Mine, Noble Sacrifice, Man from Mexico, Why Jones Left Home, Trip to Bombay, Grit the Newsboy, Roy Tramp. Hoosier Girl 16; good house; clever comedians; weak support. Quincy Adams Sawyer 19. David Harum 23. Little Church Around Corner 24.

**CLARKSBURG.**—TRADERS GRAND OPERA HOUSE (L. S. Horner, mgr.): Marriage of Kitty 12; excellent performance; fair business. Quincy Adams Sawyer 16; good co.; S. R. O. Hoosier Girl 18. Bertha Galland 21. David Harum 24. Little Outcast 25.

**WELLSBURG.**—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Old Arkansaw 17; good house; highly pleased. Sun's Minstrels 19; large advance sale.

**WESTON.**—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Rogers 12-14; good performances; fair business. Hoosier Girl 17 pleased large house.

**BLUEFIELD.**—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Unwritten Law 11 pleased fair house. Quincy Adams Sawyer 21.

## WISCONSIN.

**RACINE.**—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Sign of Cross 10; splendid production; competent co.; best of satisfaction; attendance not satisfactory. Davidson Stock co. 11 in Wife for Wife and Under Two Flags; pleased fair patronage. Nankeville's Minstrels 15; one of best cos. in that line ever seen here; large patronage; well satisfied. Seminary Girl 22. Flints 23-29.==ITEM: Rumors of a new opera house to be built by St. Louis parties are heard, but only time will tell what it may result in.

**WATERTOWN.**—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.): Taming of Shrew 12; excellent co.; fair house. Himmelein's Imperial Stock 15-22; strong co.; packed houses. Plays: Lost Paradise, Roanoke, Back Among the Old Folks, Devereaux Case, Dark Side of Great City, To Be Buried Alive, King of Desert, Slaves of Orient, Innocent Maids 29. Hole in the Ground Feb. 3. Babes in Toyland 11. Merchant of Venice 20. Why Girls Leave Home 25.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Grace Hayward co. 9-14 in Slaves of Russia, Thelma, Belle of Richmond, Charity Ball, Octoroon, My Jim, Caught in the Act; business fairly good; well pleased. Ada Rehan 18. Nankeville's Minstrels 19.==UNIVERSITY ARMORY: Ysaye 11; very large and enthusiastic audience.

**JANESVILLE.**—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Robert Edeson in Ranson's Folly 11 delighted large audience. Davidson Stock co. 12-14. Plays: Dens and Palaces, Under Two Flags, The Train Robbers; good business; fair co. From Rags to Riches 18. Ada Rehan 20. Devil's Auction 21.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Sign of Cross pleased big house 11. When Bell Tolls 12; fair house. Cornell Brothers' Vaudeville 16, 17; poor houses. Why Girls Leave Home 19. From Rags to Riches 21. Legal Wreck 27. Innocent Maids 28. Old Hex 30. Frank Lang co. Feb. 6-11. Merchant of Venice 15.

**EAU CLAIRE.**—GRAND OPERA HOUSE (C. D. Moon, mgr.): Arizona 13; poor business and performance. William Owens in Lady of Lyons 17. Heart of Maryland 21. Chinese Honeymoon 25. Elinore Sisters Feb. 2. Mason and Mason 10.

**GRAND RAPIDS.**—GRAND OPERA HOUSE (J. R. Hamilton, mgr.): Flora De Voss co. 9-14; good co.; fair business. Plays: American Girl, Tide of Life, Cotton Planter, Life, Jack o' Diamonds, Girl in Blue 31.

**PORTAGE.**—OPERA HOUSE (A. H Carnegie, mgr.): Minnie McVickers in The Woman in Blue 13; very small house; poor satisfaction. Why Girls Leave Home 24. Innocent Maids 30.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, mgr.): Margaret Ralph in Taming of Shrew 15; good house and performance. Heart of Maryland 17. Devil's Auction 18.

**SHEBOYGAN.**—NEW OPERA HOUSE (W. H. Stoddard mgr.): Heart of Maryland 15 pleased large and select audience; co. best of season. Haverly's Minstrels 18. Devil's Auction 20.

**RHINELANDER.**—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Dr. Jekyll and Mr. Hyde 6. Nankeville's Minstrels 7 canceled. Daniel Sully in Our Pastor 27.

**NEENAH.**—THEATRE (William C. Wing, mgr.): Heart of Maryland 18. Girl from Dixie Feb. 1. Babes in Toyland 6.

**BARABOO.**—GRAND OPERA HOUSE (F. E. Shults mgr.): Margaret Ralph in Taming of Shrew 21. Why Girls Leave Home 23.

**ASHLAND.**—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Arizona 12; greatly pleased good house. F. E. Long co. 16-21. Daniel Sully Feb. 4, 5.

**LA CROSSE.**—THEATRE (J. Stras, mgr.): Robert Edeson 10 in Ranson's Folly pleased good house.

**ANTIGO.**—NEW OPERA HOUSE (Max Hoffman, mgr.): Daniel Sully 28.

## WYOMING.

**CHEYENNE.**—TURNER HALL THEATRE (H. A. Clarke, mgr.): Harry Beresford in Our New Man 19. Florence Gale in As You Like It 20. Moonshiner's Daughter 21. Adams' Comedians 24. For Mother's Sake 25.

**RAWLINS.**—OPERA HOUSE (T. H. Frew, mgr.): Fatal Scar 13; fair co.; poor house. Florence Gale in As You Like It 19.

**LARAMIE.**—OPERA HOUSE (H. E. Root, mgr.): Frank James in Fatal Scar 14; good co; fair business. Florence Gale 21.

## CANADA.

**ST. JOHN, N. B.**—OPERA HOUSE (A. O. Skinner, mgr.): Dailey Stock co. opened its tenth week 9 in Current Cash and closed suddenly 11; poor business, and, as a consequence, financial trouble, the cause; co. reorganized by John Young, who assumes management for tour through provinces; return in April probably. First annual benefit to Opera House employees 19. Bandmann English Opera co. Feb. 6-18.==YORK THEATRE (R. J. Armstrong, mgr.): Pauline (hypnotist) opened 16-21 to pleased and large audience; clever entertainment.

**WINNIPEG, MAN.**—THEATRE (C. P. Walker, mgr.): Lewis Morrison in Faust 2, 3; good business. Devil's Auction 4; S. R. O. Arizona 5-7; splendid co.; big business. Pretty Peggy 9-11; interesting. Jessie Maclachlan 12. Human Hearts 13, 14; enjoyable; good houses. Chinese Honeymoon 16-18.==ITEM: Neepawa, Man., Opera House was destroyed by fire early Thursday morning, 12. J. H. Howden, M. P., was the owner, and it will be rebuilt at once; loss $50,000; insurance $35,000. It was finest theatre in province outside of Winnipeg. Fire started from defective furnace.

**LONDON, ONT.**—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Missourians 12 pleased fair house. William Clifford and Lyceum co. in Othello, Merchant of Venice, Richard III 13, 14; light business. Bijou Comedy co. opened 16-21 to fair attendance. Plays first part: Vermont State Folks, East Lynne, Gypsy Queen. When Women Love 23. Forbes Robertson in Love and the Man 28. U. T. C. Feb. 4. Awakening of Mr. Pipp 6. Isle of Spice 8.

**VANCOUVER, B. C.**—OPERA HOUSE (E. R. Ricketts, mgr.): West's Minstrels 10; good performance; fine business. In Dahomey 13. Jeffersons in Rivals 14. Show Girl 17. Mantelli Grand Opera co. 19. William Collier 23. Sultan of Sulu 26. Madame Melba Feb. 1.==PEOPLE'S THEATRE (Carl Berch, mgr.): Clara Mathes co. in Grand Duchess 9-11. Nutmeg Match 12-14; great satisfaction; record breaking business.

**QUEBEC, QUE.**—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Cazeneuve Stock co. in Les Trois Mosquetaires and Pris par L'Ennemi 9-14; both plays drawing good and well pleased audiences. Cazeneuve Stock co. 19-21. Madame Rejane 23, 24. Cazeneuve Stock co. 25-28.==ITEM: Sale for Rejane's engagement opened 16, first day amounting to $2,000.

**ST. CATHARINES, ONT.**—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Marks Brothers 9-14; co. and specialties very good; business good all week. Plays: Duke's Daughter, Shadow De-tective, Pride of Army, Green Eyed Monster, Mormon's Daughter, My Geraldine, Son of Virginia. Missourians 16; splendid co.; fair business. Selman, Paige, and Foley's Shakespearean co. 27, 28.

**OTTAWA, ONT.**—RUSSELL THEATRE (P. Gorman, mgr.): Forbes Robertson 23, 24, in Love and the Man, Madame Rejane 25, De Wolf Hopper in Wang 27, 28.==GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Martin's U. T. C. 23-25.

**CHATHAM, ONT.**—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Selman, Paige and Foley co. in Othello and Richard III 9, 10; fair business; pleased. Marks Brothers 23-28. Pretty Peggy Feb. 13.

**HALIFAX, N. S.**—ACADEMY OF MUSIC (T. D. Medcalfe, mgr.): Pauline (hypnotist) 5-7; excellent business; extended engagement 9-11. Bandmann Opera co. 16.

**BRANTFORD, ONT.**—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): U. T. C. 21. Why Women Love 24.

**WOODSTOCK, ONT.**—OPERA HOUSE (Charles A. Pyne, mgr.): William Clifford in Othello 16 and William Lloyd in Richard III 17 pleased fair houses.

**GUELPH, ONT.**—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Selman, Paige, and Foley's co. 20, 21. Plays: Othello, Merchant of Venice, Richard III.


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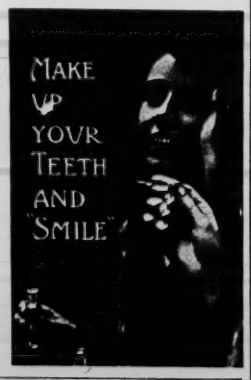


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